RADIO ROTOR

AS PLAYED BY DASH!

- Radio Rotor
- Izmir
- De la Pantera
- Untie
- Parahololellogram
- Little Demon
- Shout

Original sheet music, composed and edited by Maarten Ornstein. Includes parts for drums, bass, piano and Eb/Bb instruments, and guidelines for improvisation and performance.

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Thank you:

Alex Oele, Eric Hoeke, Marc Broer, Splendor Amsterdam, Emily Beynon,
Rene Nuijens, Deirdre Daly,

INTRODUCTION

Thank you for purchasing this collection of sheet music! Here you will find the scores and parts for all seven tunes that were released on the album Radio Rotor by DASH!.
Each of the scores is accompanied by a few suggestions on how you can play the music, what solo forms you can use, as well as some more general ideas about how to approach the music.
Depending on your instrument (and ability) you are free to transpose the tunes to a key that you find more comfortable or which works better for your instrument. You may also invent your own introductions such as longer improvisations before the actual tune starts.
The music in this collection was originally composed for clarinet, bass and percussion and as such it does not have a lot of chords. The bass lines are more a counterpoint to the melodies and only suggest harmony. If you are a guitarist or piano player you may want to harmonise some of the melodies; you are free to do so as long as the melody and bass lines stay intact.

In this book the scores and suggestions come first. In the back you will find separate parts for treble clef instruments, Eb and Bb saxophones, bass and percussion. I suggest that your drummer uses the score rather than the part, to get more of an idea of the music.
I encourage you to experiment with different tempi, solo forms, dynamics and instrumentation.
But most of all I hope you will have a lot of fun exploring and playing this music.

Maarten Ornstein
Amsterdam, February 2024.

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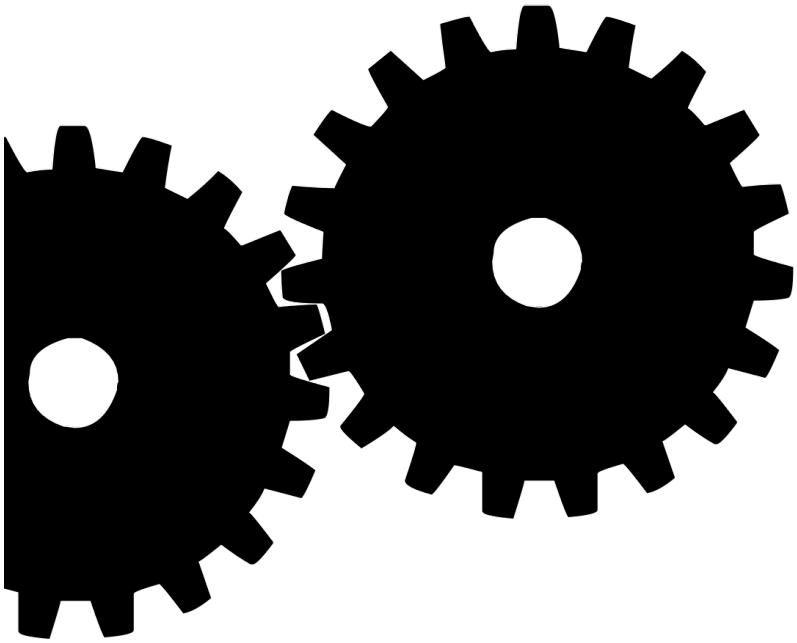
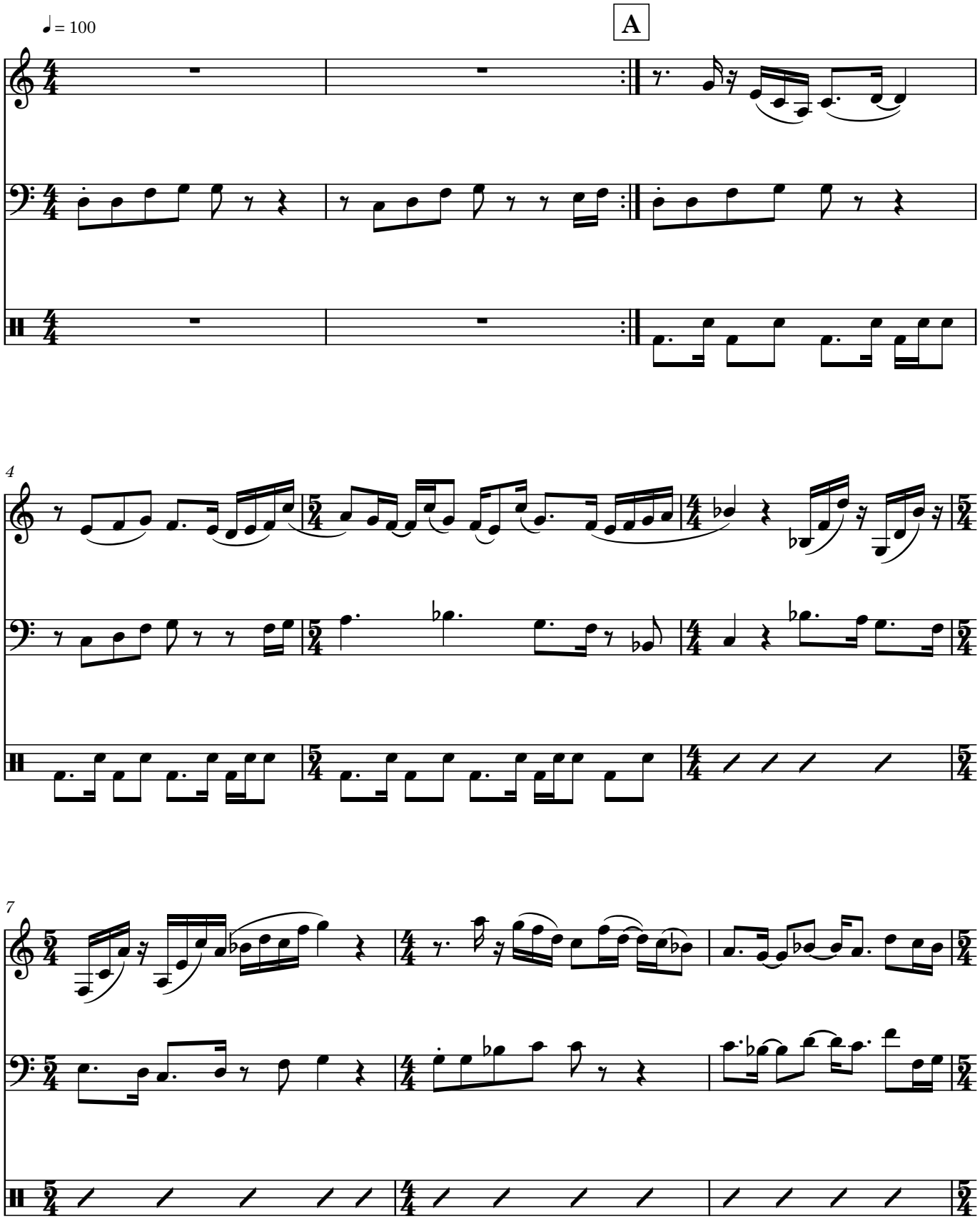
Radio Rotor

Radio Rotor was a famous electronics shop in Amsterdam where you could buy anything and everything, from parts for your computer to vintage light switches. It closed its doors in January 2022 and is much missed by many people.
The tune is a lively upbeat piece with a that uses a wide range and has some nice motifs using large intervals. It's accompanied by a complementary bass line.
The interlude on **B** can be used in many ways; you can end your solo with it, you can also play it several times during your solo or you can use it for a drums feature.
As with all other tunes in this collection, be careful not to lock into a groove too soon, especially when playing with a trio. Instead, be playful, use your imagination and avoid autopilot-mode. It may help to keep in mind that it only takes one player to play rhythm, so if the bass player has a rhythmical part there is no need fro the drummer to play that rhythm as well. Use colours an accents and remember it's fine to lay out altogether for some time.
In other words: Make Music!



Radio Rotor

Maarten Ornstein



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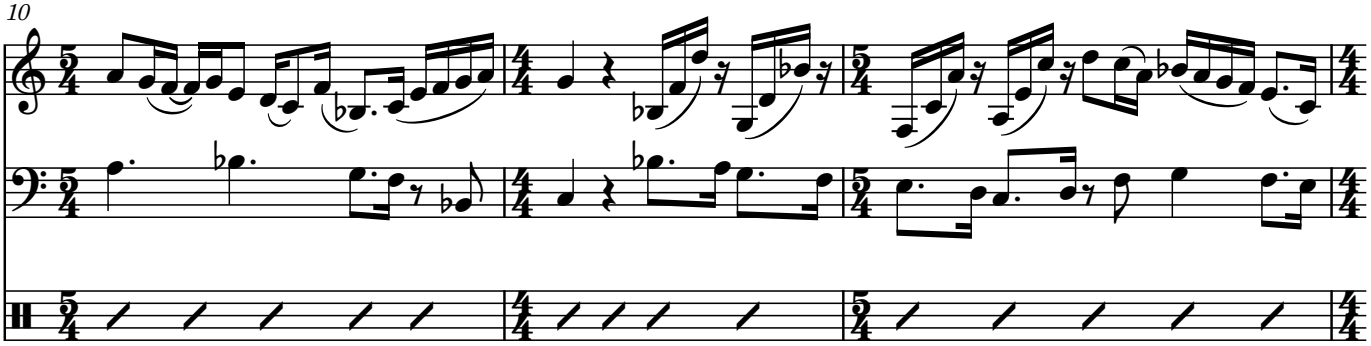

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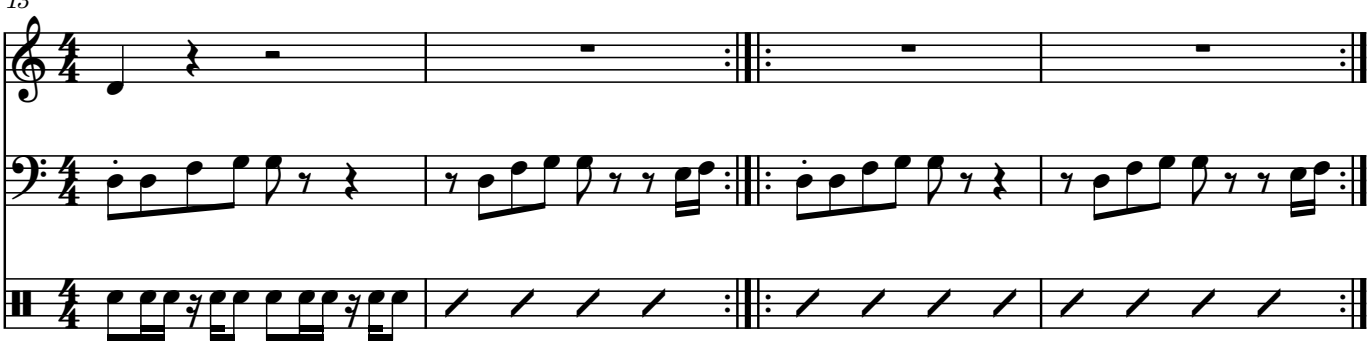
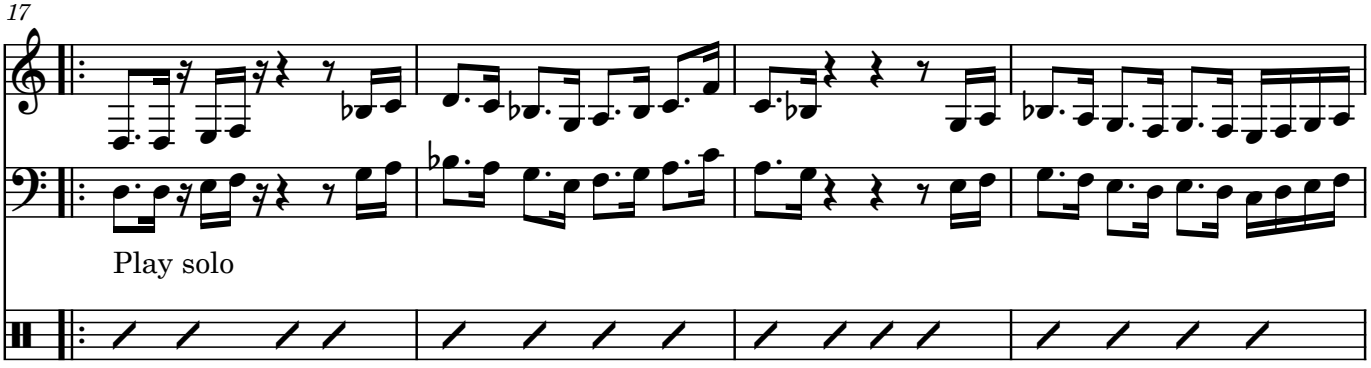
Use for solos



B Interlude
Use in or between solos

17



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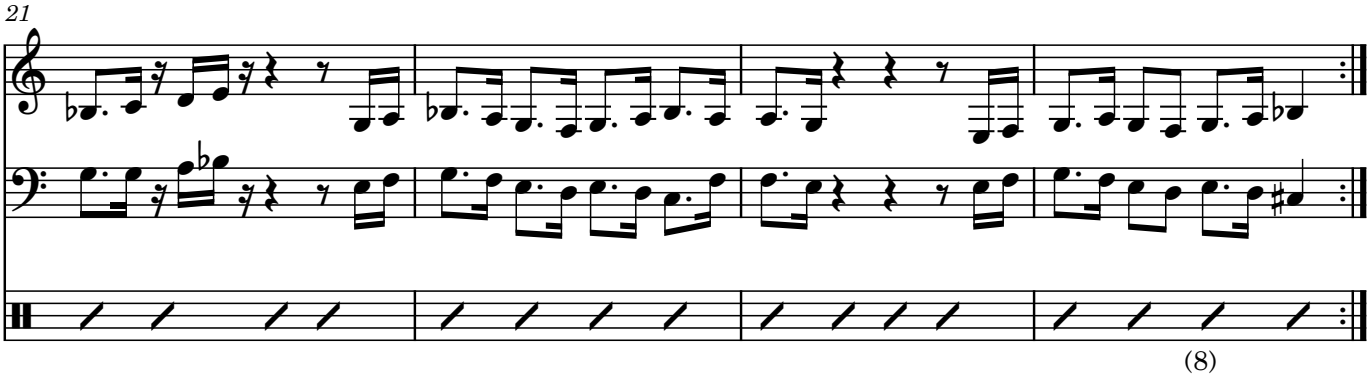


Owww, a blank page! Better turn it quickly!

ZMIR

This is a lyrical piece reminiscent of old Turkish music. The long melody has a **B** section that is harmonised with a few chords. There is a slow but funky groove for the solos, and a special interlude to use between solos or to indicate that you're going back to the melody on **A**.
The melody leaves hardly any space for a wind player to breathe, so make sure you're not playing the tune too slow!
The solo groove (bar 20-21) works very well in different tempi. After playing the melody you could start the solo groove in a higher tempo; this will give the tune a very nice lift. Simply go back to the original tempo after playing the special (bar 23-26).
In your solo you can of course incorporate the chords from **B**, either on cue or after a set number of bars. Feel free to embellish the chords as you see fit, providing the bass line stays intact.
This tune works best if your drummer does not lock into the groove. The drum part is only a reference; and the looser you play - only suggesting the rhythm - the better the music will sound.

Izmir

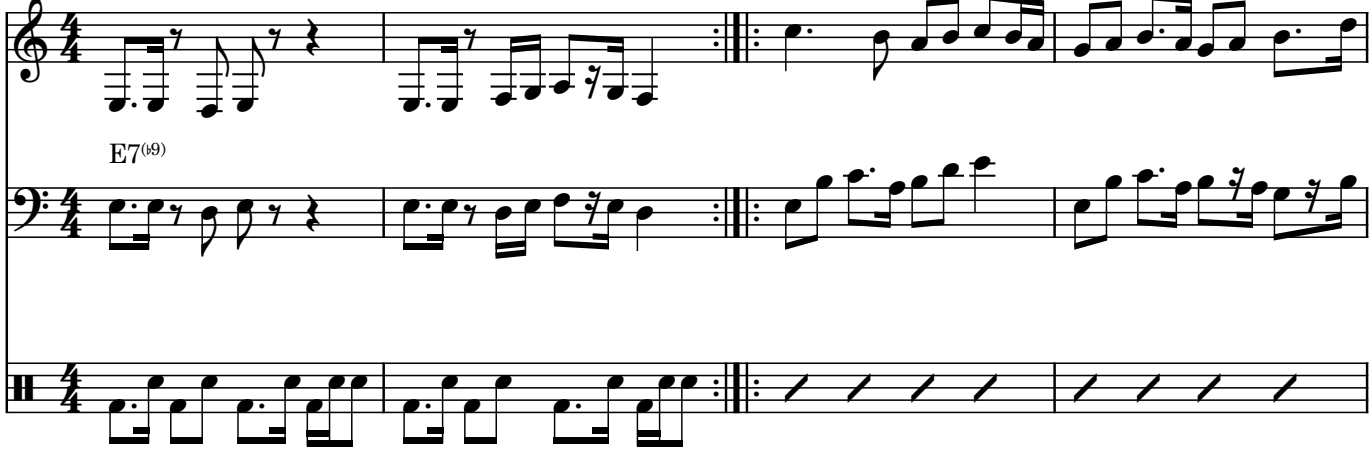
Maarten Ornstein

A

♩ = 80

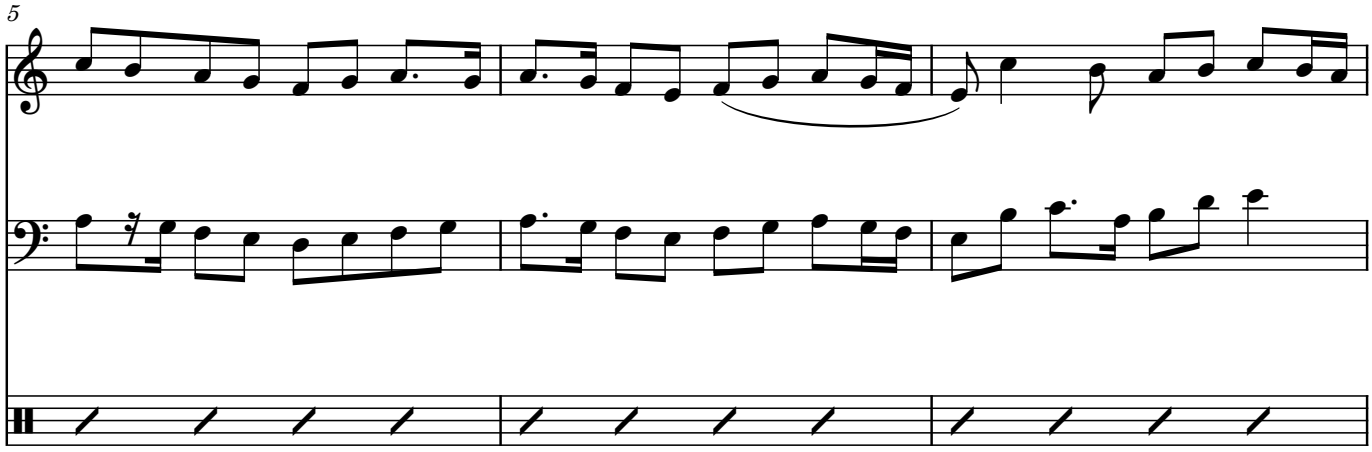
E7(♭9)

Ad Lib



E7(♭9)

5



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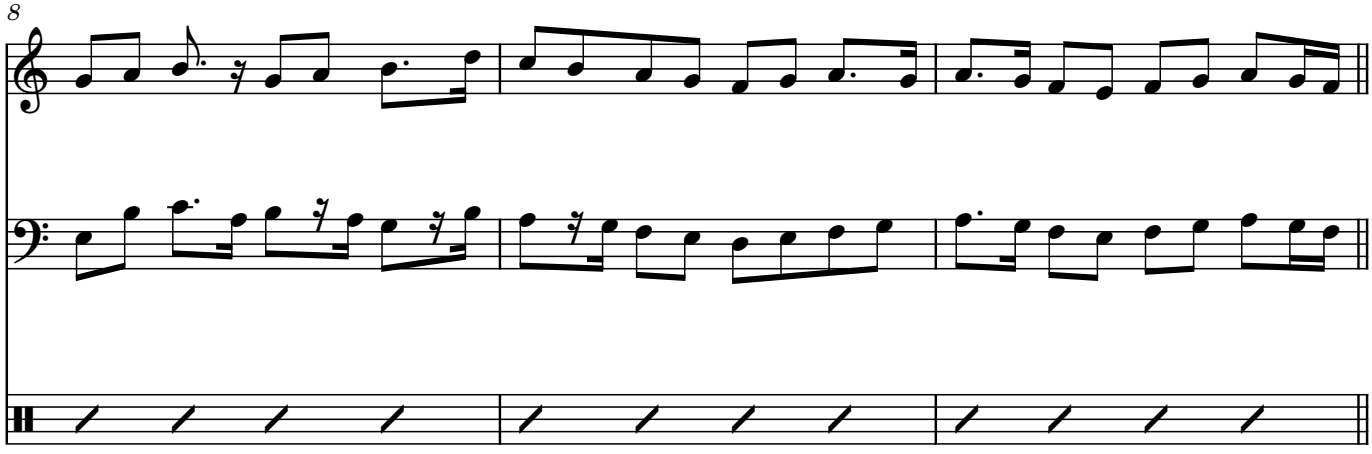

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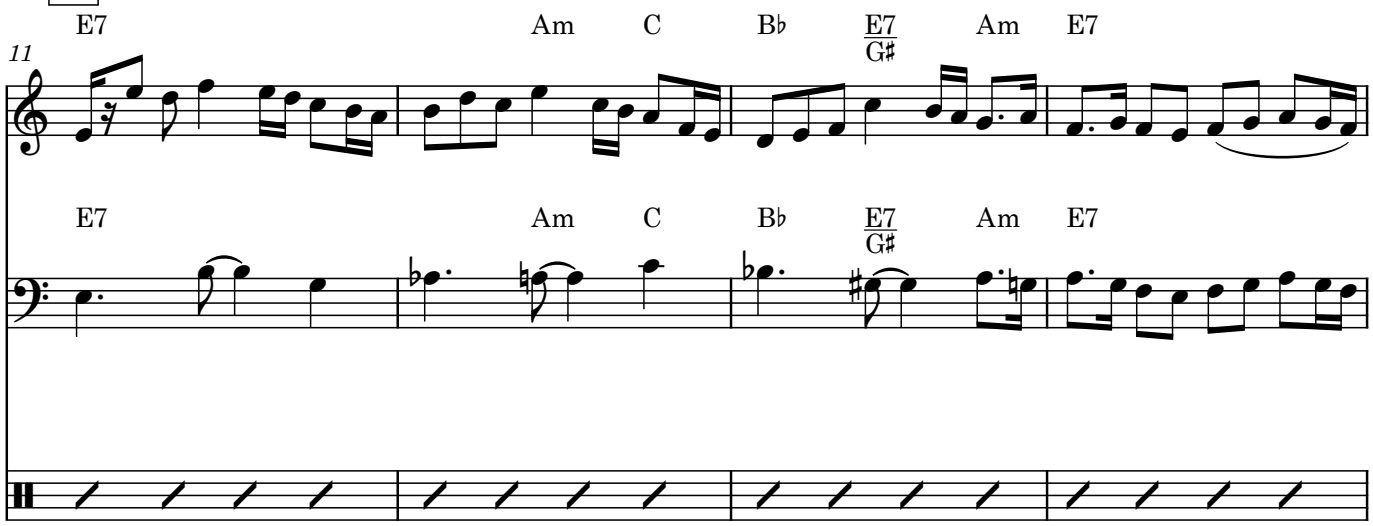
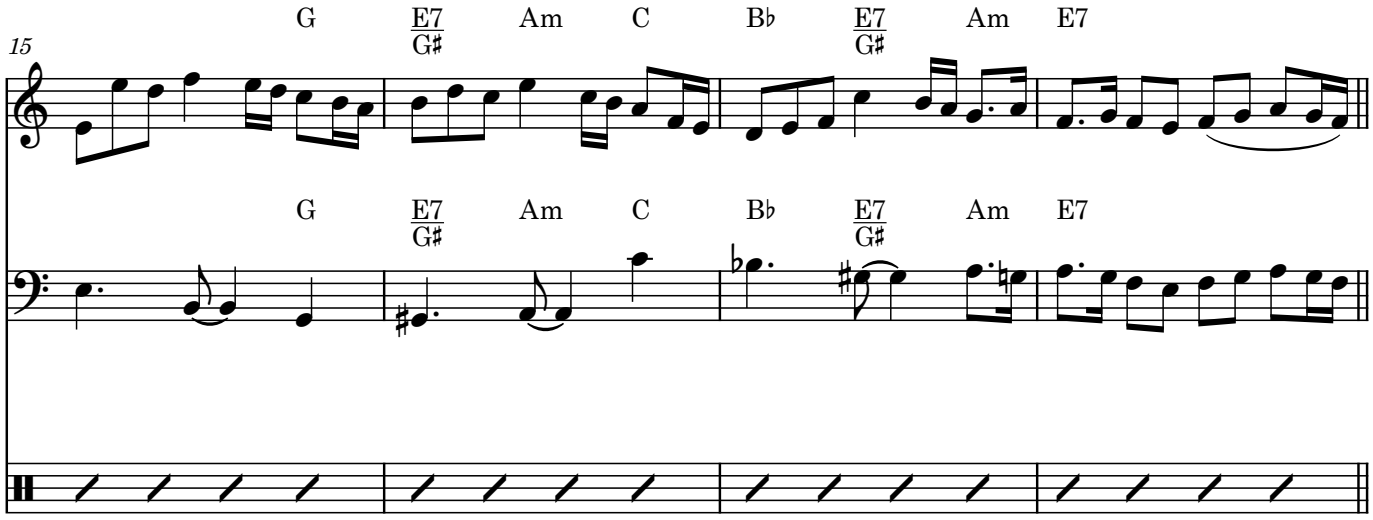
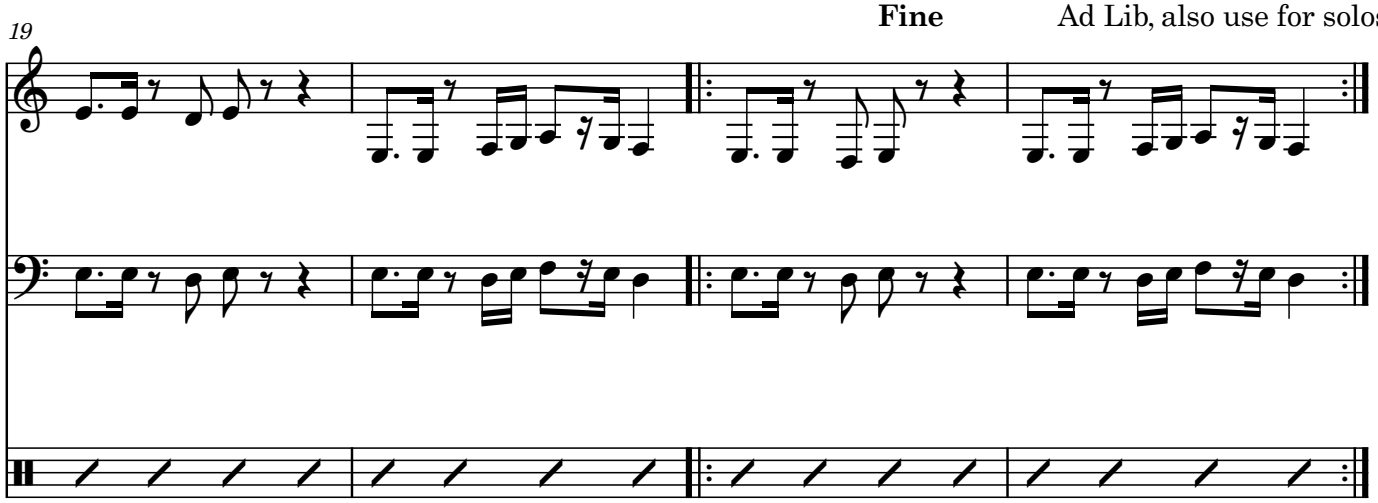
B

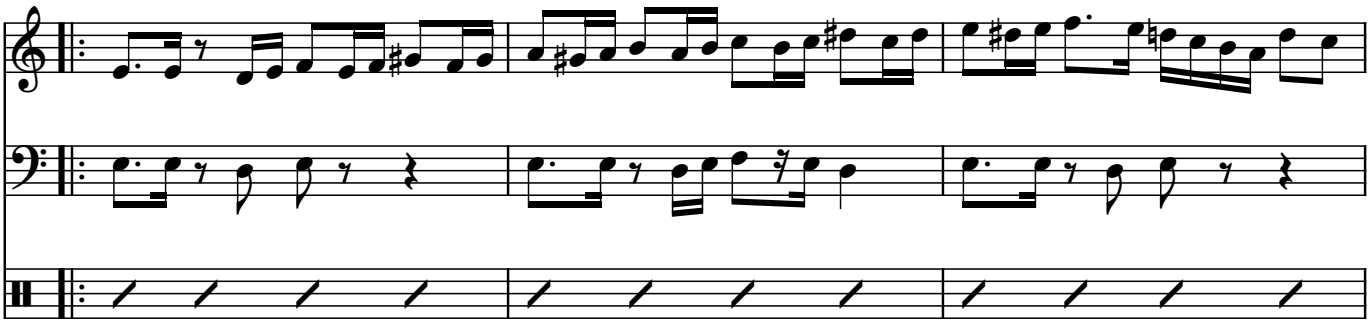




Fine Ad Lib, also use for solos



23 Special, after/between solos



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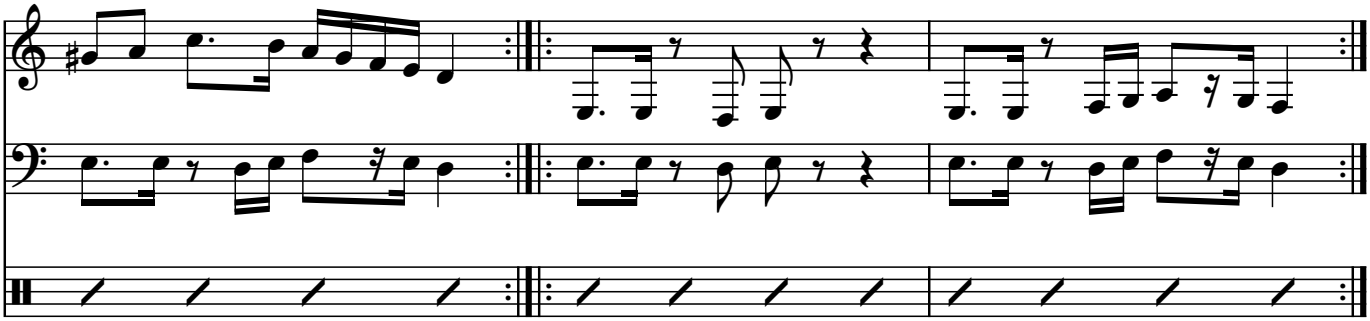
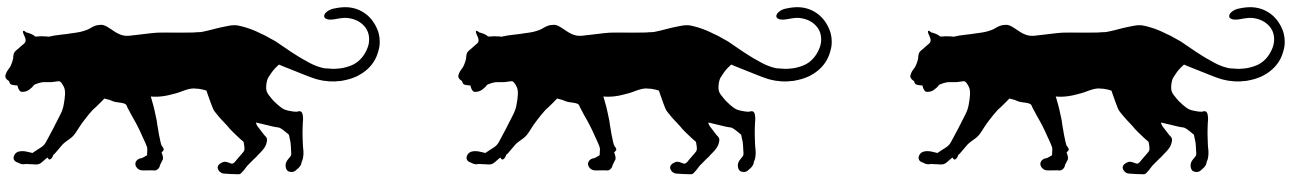


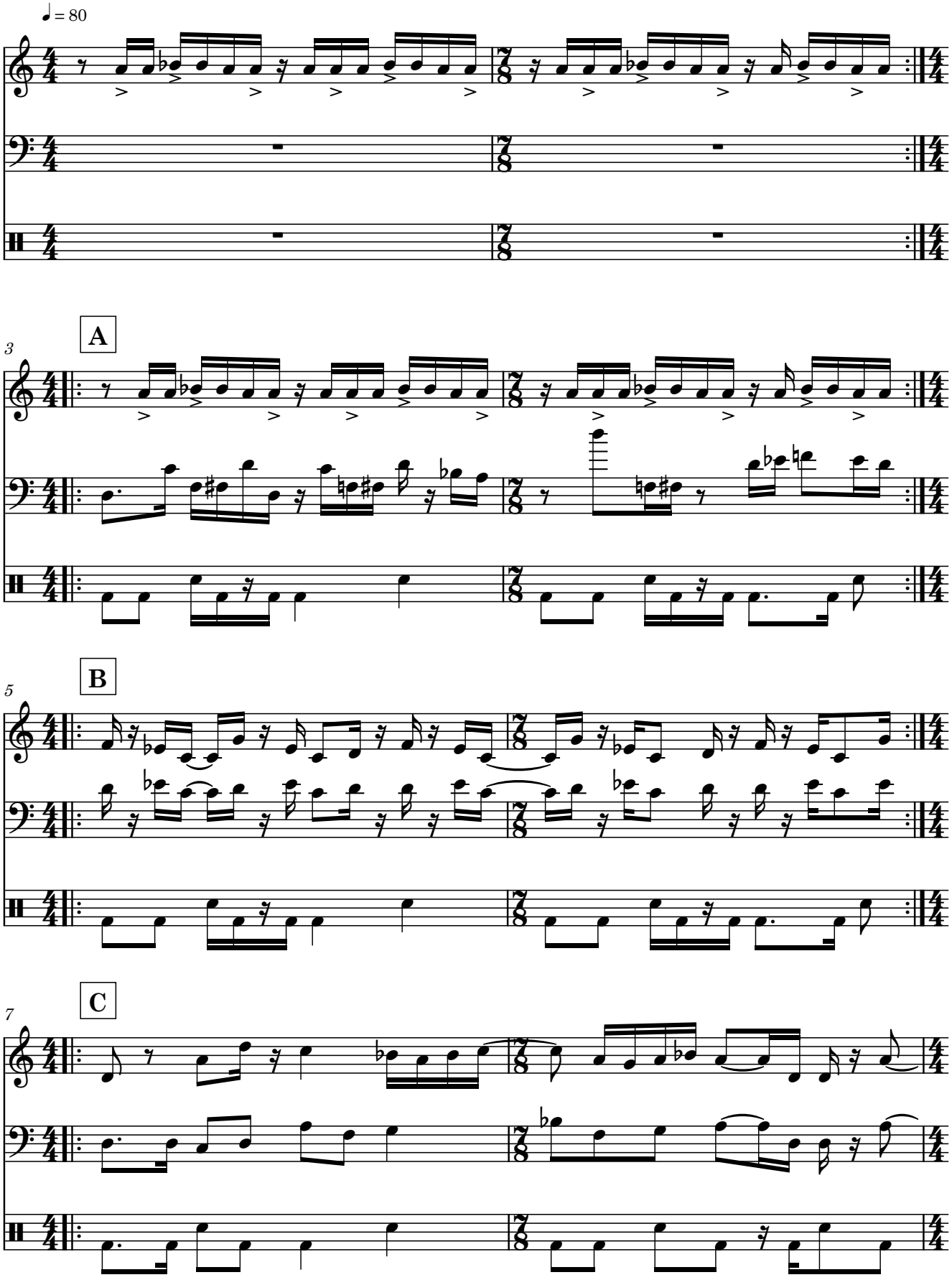
De la Pantera

This is arguably the most difficult tune in this collection. A longer version was originally written for string quartet, I took out some sections to make it playable for a jazz group.
The irregular rhythm of 4/4 + 7/8 gives the tune an interesting and challenging groove, and the Phrygian mode on D provides a distinct colour for the melody and bass lines.
It may be helpful to know that the bass lines and melodies of **A** and **B** can be interchanged, so the bass can play **A** while the other players play **B**.
The real melody starts on **C**. It has a few tricky switches in the rhythm that are important to emphasise; the melody is the guide for the drums part. In other words, the drummer should follow the melody rather than just playing a 4/4 + 7/8 groove. An example is provided in the score and drums part.
Solos can be played over **D** and/or **A** and **B.** When soloing over **D** you could play one bar of D minor, two beats of G minor and three eights of C minor or Eb major. Or just use the D Phrygian mode throughout.
Of course you can switch between **C**, **A** and **B**, in your solo.
All up to you!



De la Pantera

Maarten Ornstein



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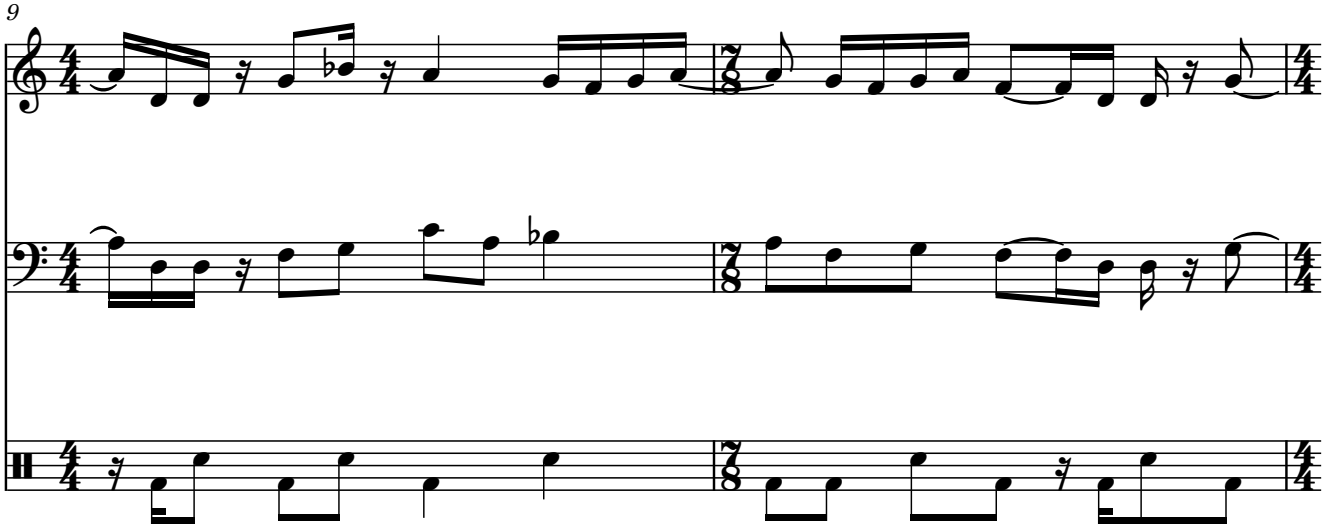

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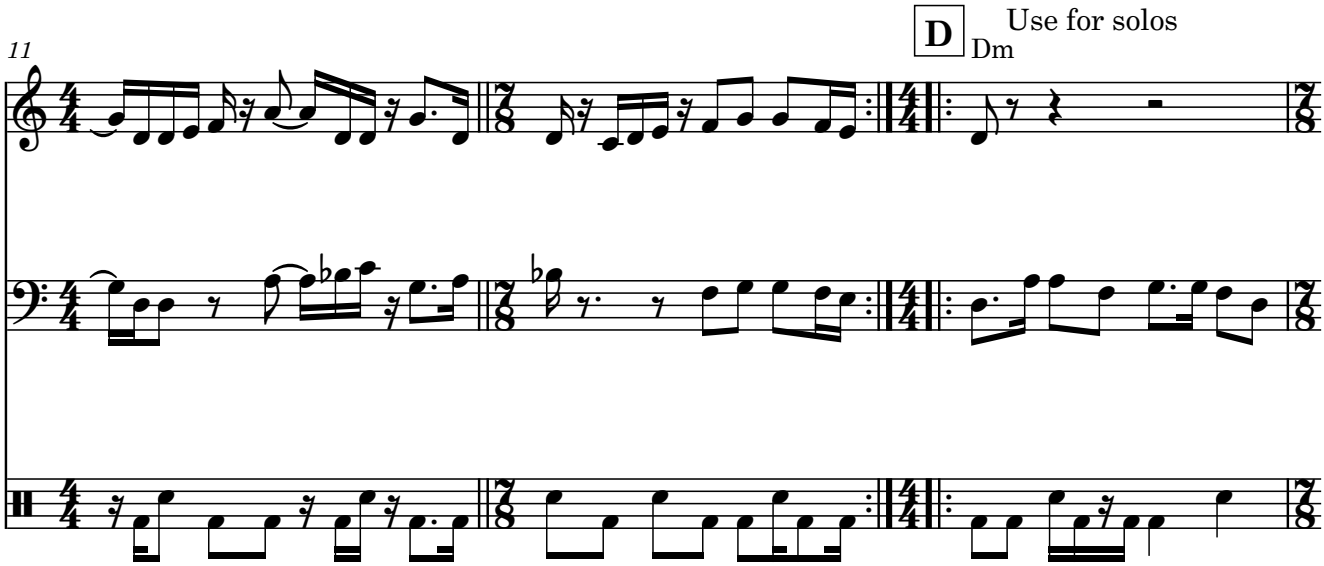

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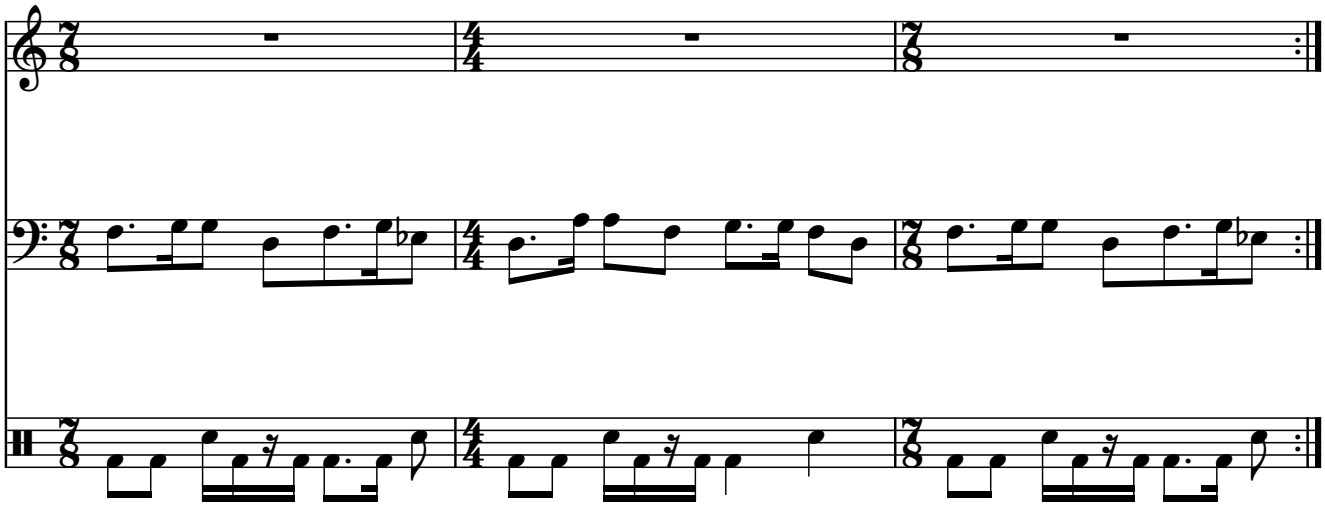


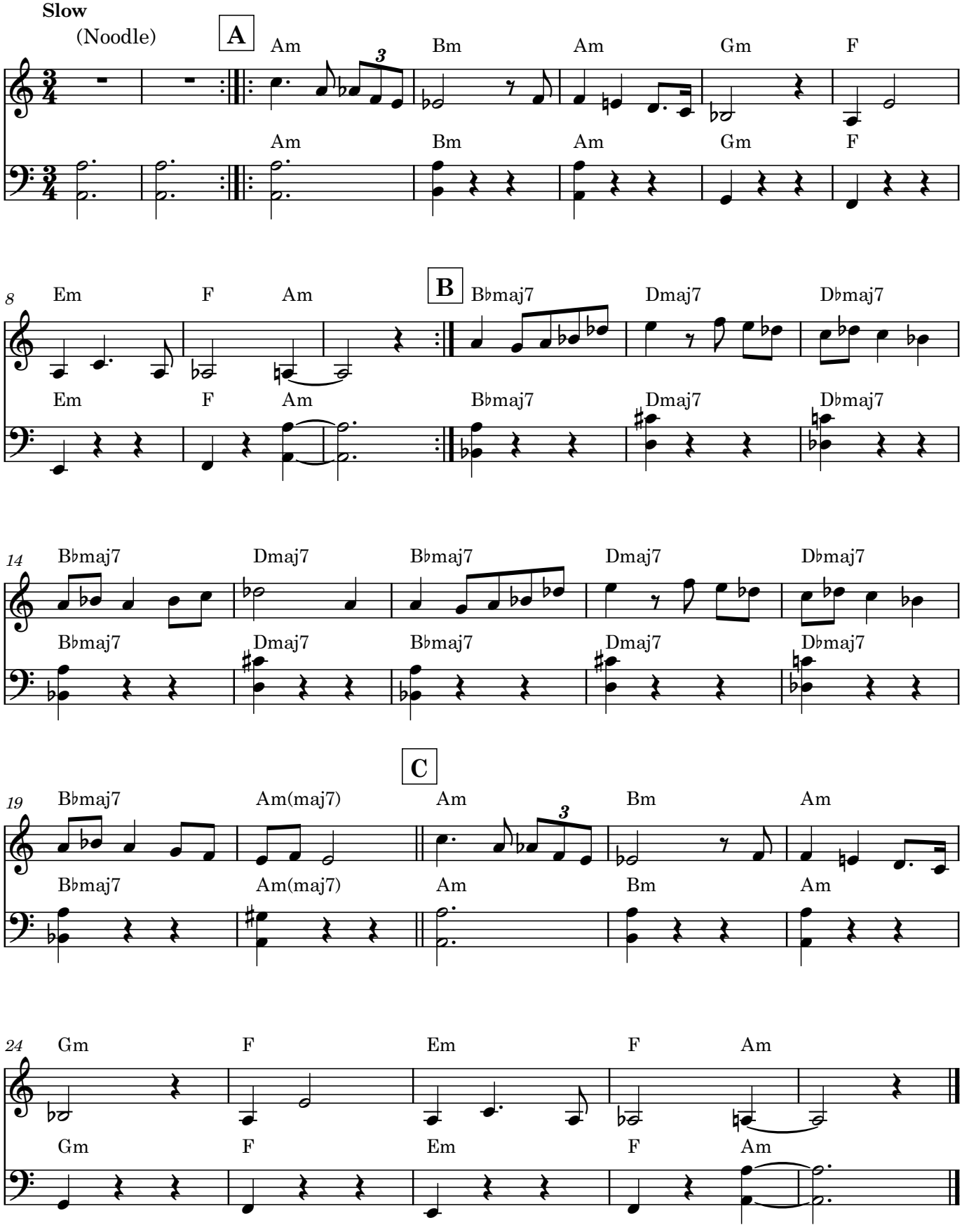
Oh no! Another blank page!? What were they thinking?

UNTIE

This is arguably the most 'jazz-like' piece in this collection. A simple ballad in A minor with an easy melody over a few chords. Or so it seems… But then, it has a surprisingly tricky **B** section which can be quite challenging to play a solo on if you so choose. The sequence of major-seventh chords can really stop you in your tracks as you set off on a nice line, so it's with it to practice the **B** section separately.
It's quite a moody piece, especially the **A** section which reminds one of 1970's film music, when a helicopter-shot zooms out over the last scene of the film.
It's nice to use a long fermata after the bridge, both in the melody and in the solos. Also, between choruses it works great if you pause of the first two bars of the piece, creating a sensation of time standing still.
There is no need for a drummer to play rhythmically, just use a lot of colour and accents with varying dynamics. You can play very busily, moving fast over your drums and creating tensions. Or you may choose to play almost nothing, and just use a cymbal or two here and there.
Just follow the music and make it sound beautiful.

Untie

Maarten Ornstein



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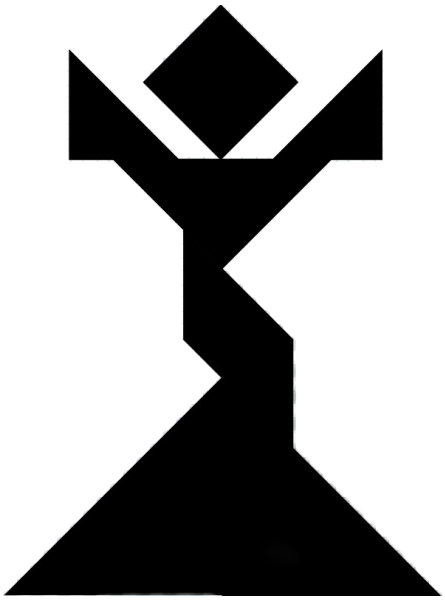
PARAHOLOLELLOGRAM

A fast tune in three different tempi with a melody and bass part based on the interval of a major seventh, and an irregular groove of 4-4-4-3.
After the introduction, play the melody and a solo on **A** and then go to **B** to continue the solo. Or just go straight to **B.** The soloist can play the bass line on **B** as indication that the solo is about to end. Go back to **A** and repeat the **A**-**B** sequence for the next solo. After the last **B** simply use the introduction to end the tune.
The **A** section sounds best when it's played with a very crispy and funky feel. Keep it very transparent to accentuate the irregular rhythm and the angular shape of the melody. Contrarily, section **B** can be played with a very heavy rock feel. Think Led Zeppelin…!
The fun really starts when you change the tempo each time you start **A** or **B**. Both sections can be played in any tempo and I encourage you to experiment..
Rapidly switching from **A** to **B** and back is a great way to bring in even more variation and playfulness. You can do this on cue or just agree to do any given number of rounds.

Enjoy!



Paraholololellogram

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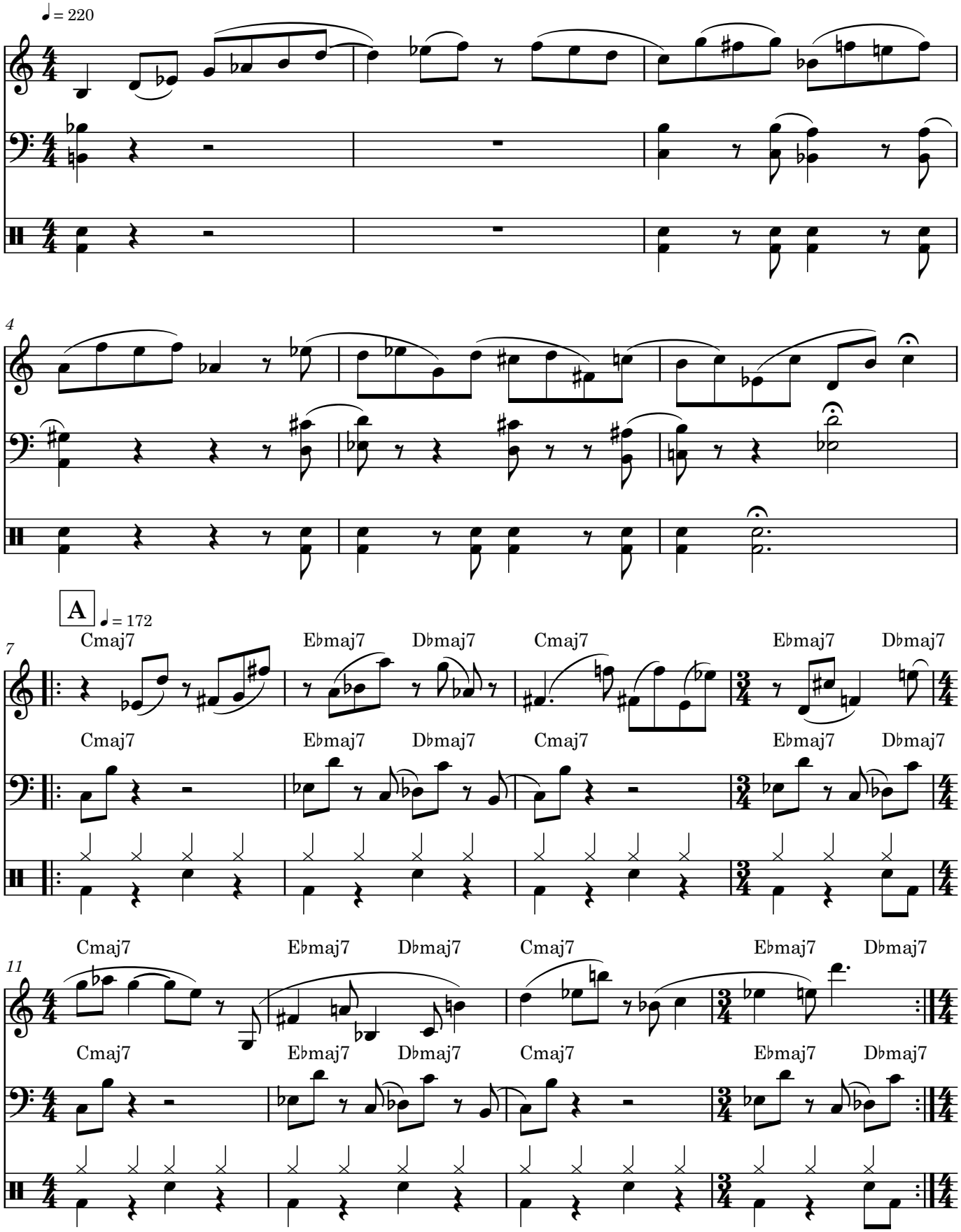

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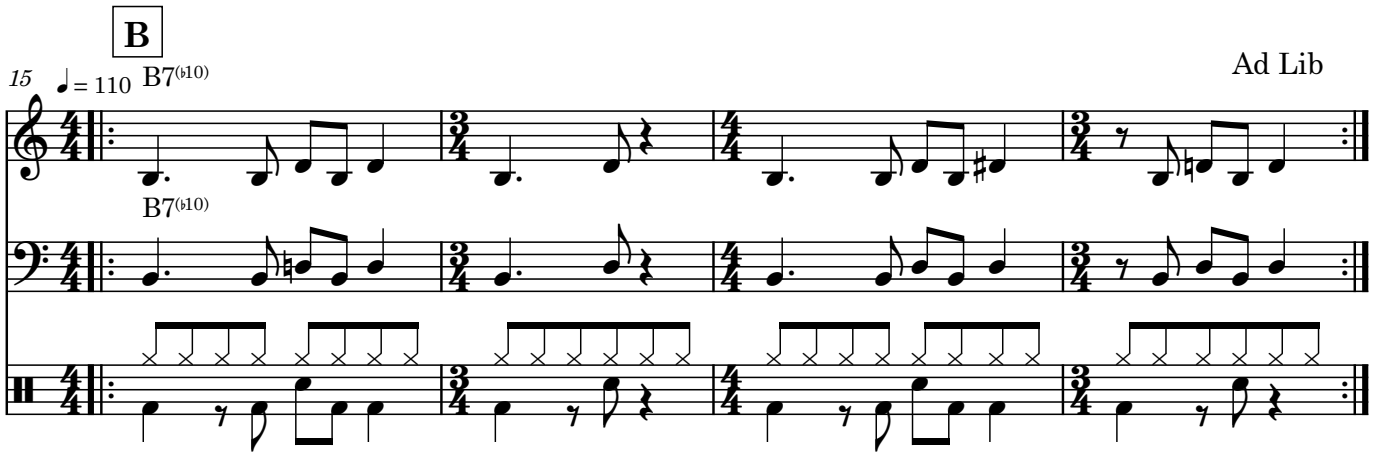
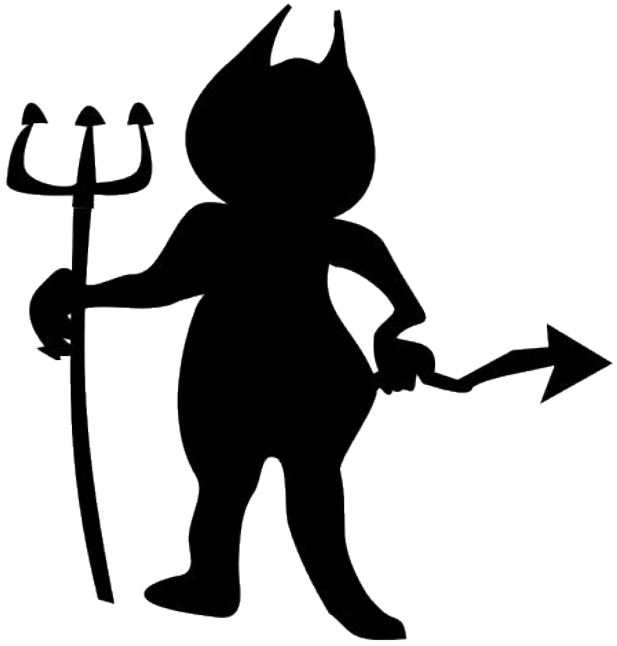

B
15
♩= 110
B7(♭10)
Ad Lib
B7(♭10)

You can't possibly be serious… Another one? Away, away!

Little Demon

Four chords, a little melody and a dramatic **B** section make up this piece which starts and ends very quietly but has a thunderous middle section.
The melodies on **A** and **B** use a very wide range. In **A**, make sure you start high enough to make sure you have enough range on your instrument for the low notes.
Most wind instrument will not have the range to play **B** without transposing some of the notes an octave down. I suggest your transpose from the last note of bar 10, to give the melody a bit of coherence. Most important is that each repeat of **B** is louder than the last one. Make sure that you start softly and end as loud as you can!
Start the music playing solo over the chords quietly, just to create an atmosphere of introspection. Any clear indication of tempo is best avoided, it works best if you think about the tempo as quasi-rubato.
Play the melody a few times, embellishing it differently each time and end on a long fermata. Then start section **B**, ending on the *fff* high note. Then go back to **A** to play the melody again, even slower and more stretched out than the first time.



Little demon

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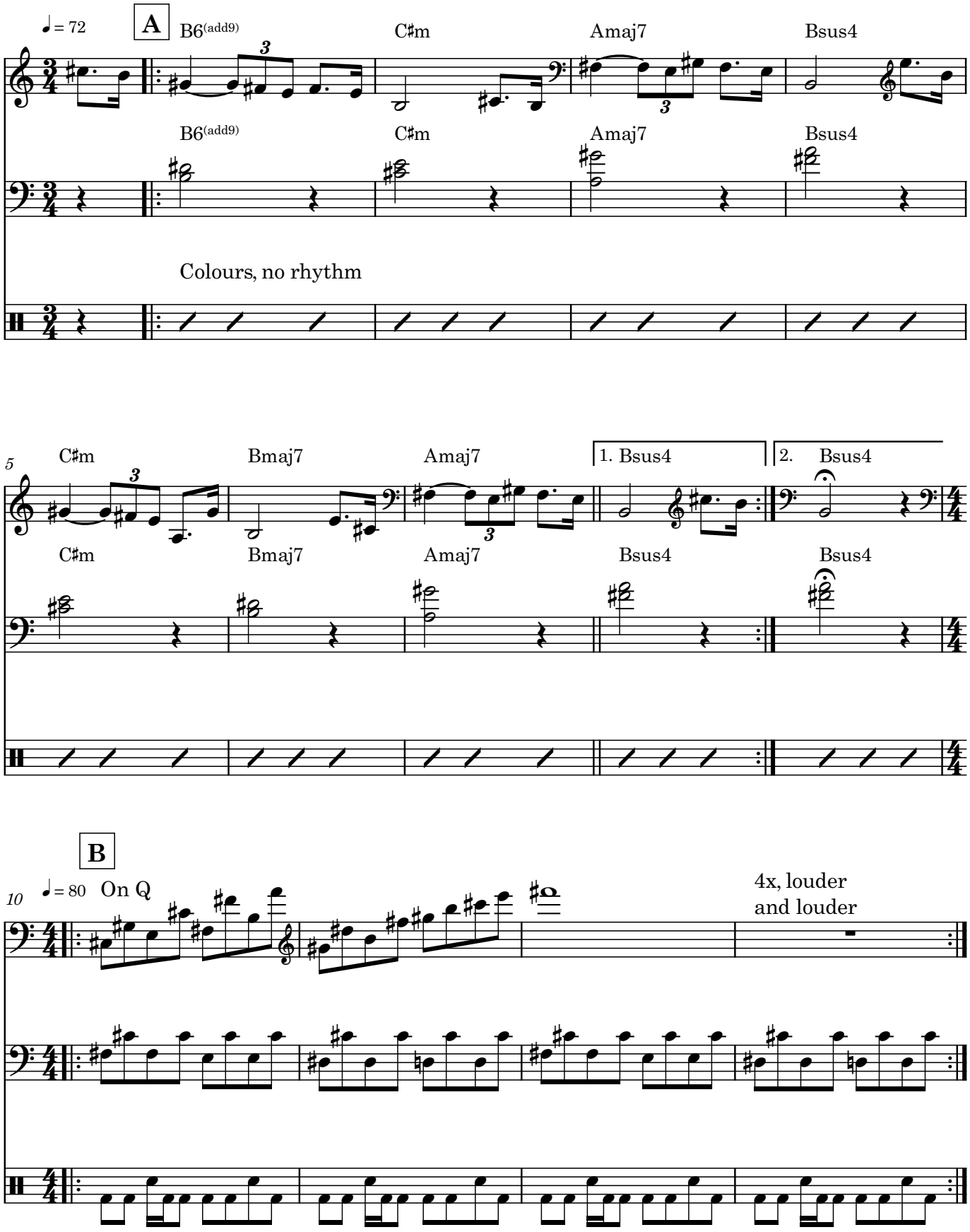

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SHOUT

The Shout is just a little riff to have some fun with; a laid-back funk groove and a short melody which is no more than just a shout. Very straightforward.
However, it's important to realise that pieces like this work best if you keep the tension as long as possible, and build up to the shout. Peak too soon, and you will find that the shout melody has less impact than you would like. In other words, do not lock into the groove too soon, but leave spaces and gaps, start and stop the beat and be playful, even unpredictable. But the main thing is to just have fun with it!
Oh and the G# in the bass in bar 8 is not a typo…

Shout

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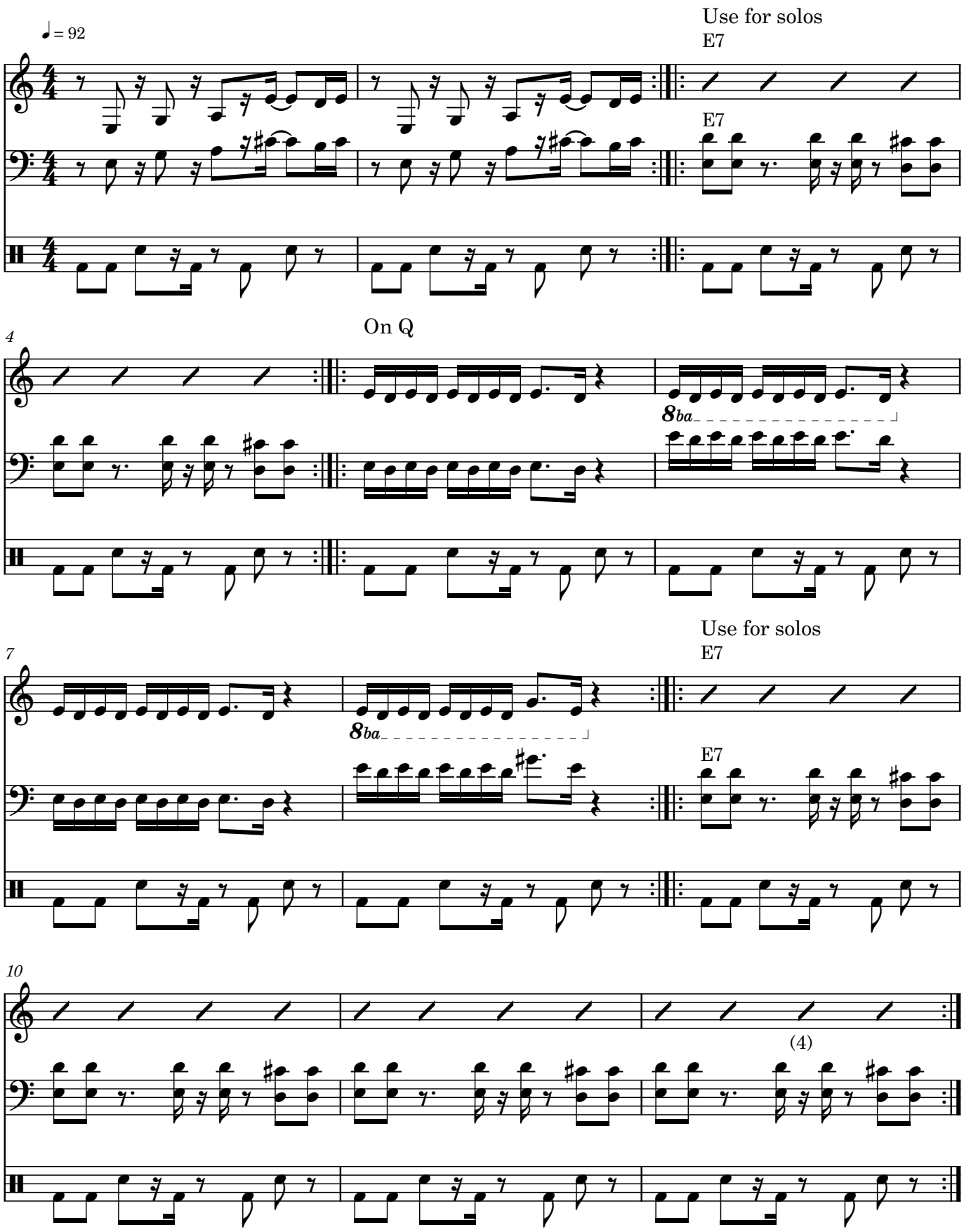

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Concert part

Radio Rotor

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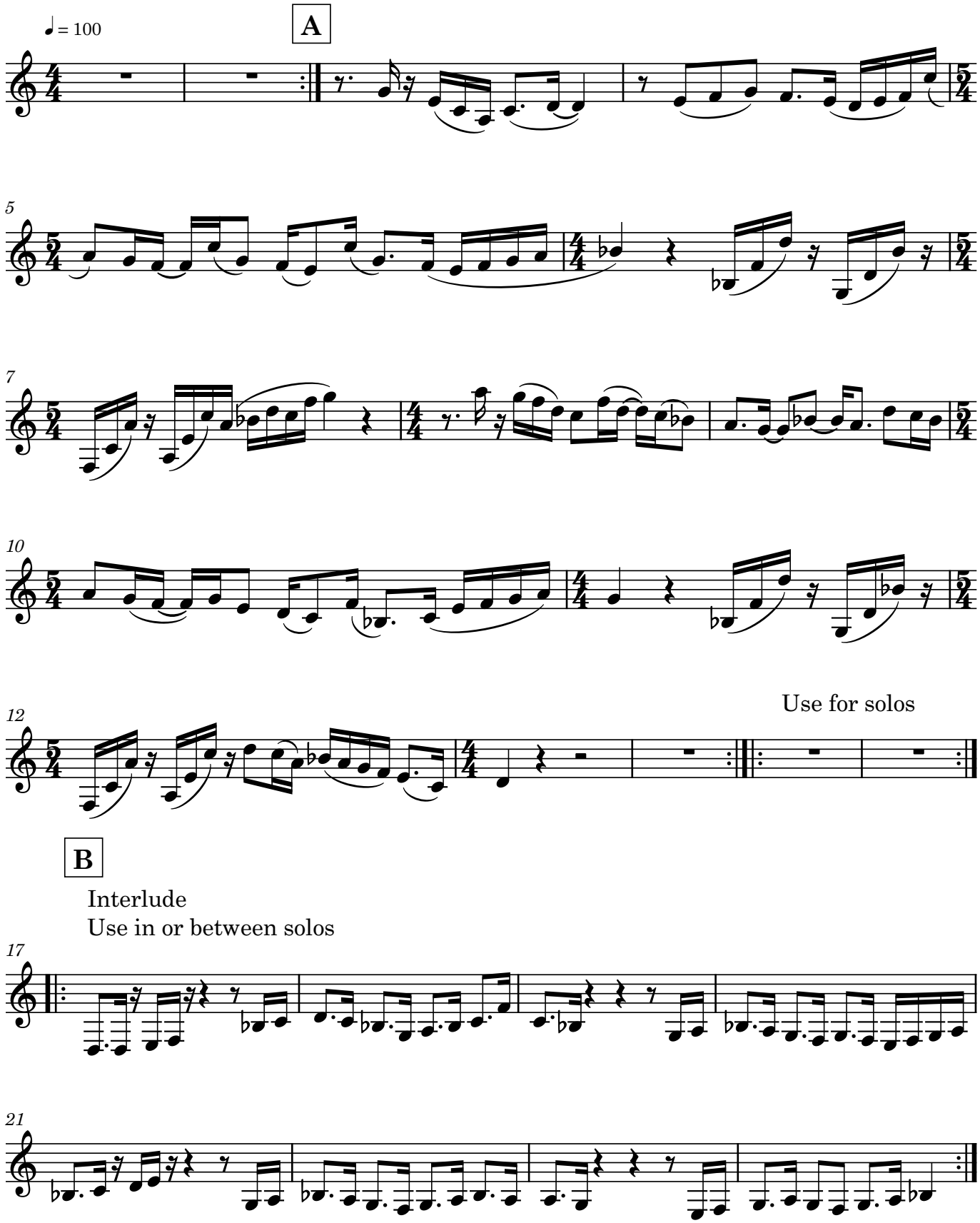

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Alto Saxophone

Radio Rotor

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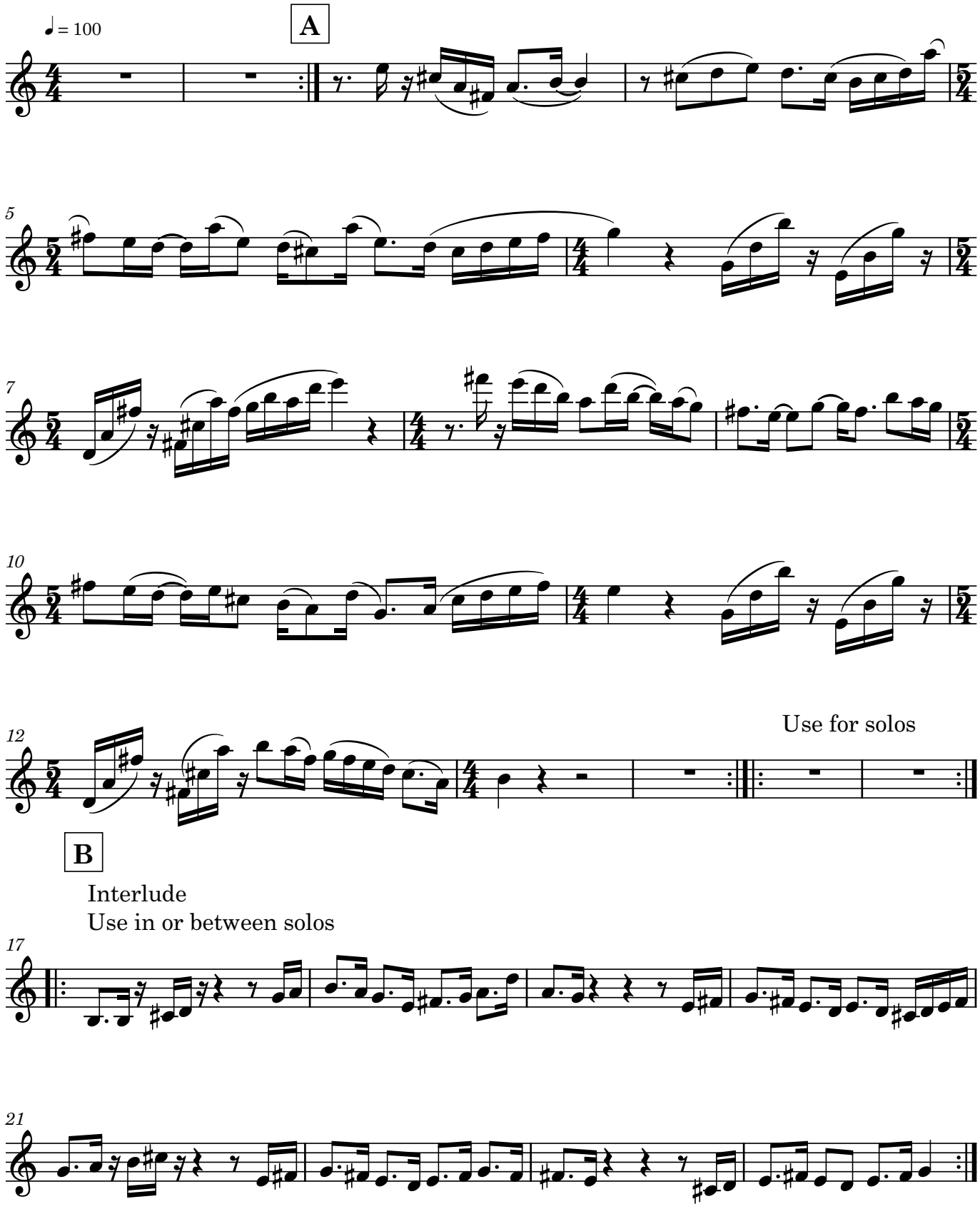

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Tenor Saxophone

Radio Rotor

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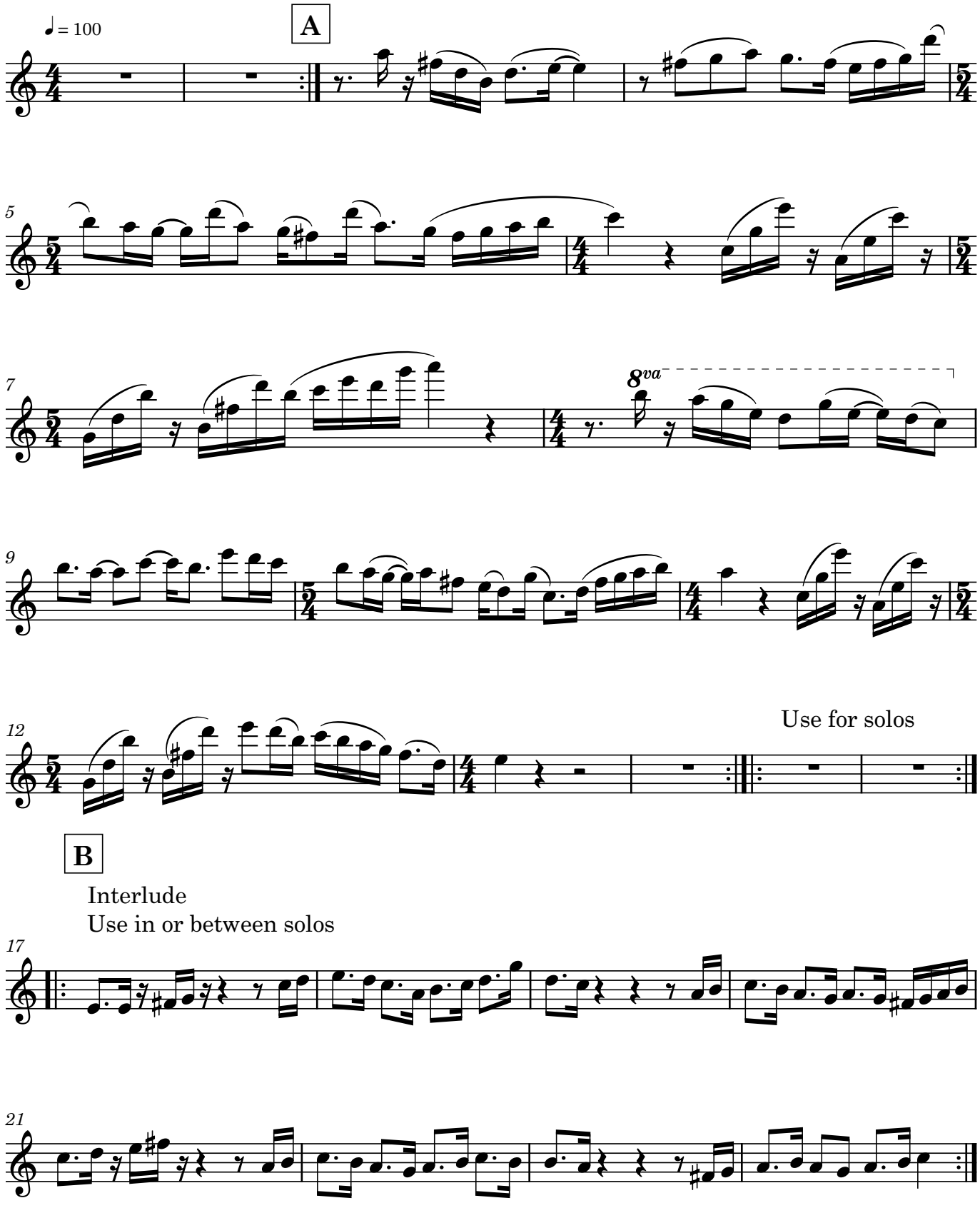

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Upright Bass

Radio Rotor

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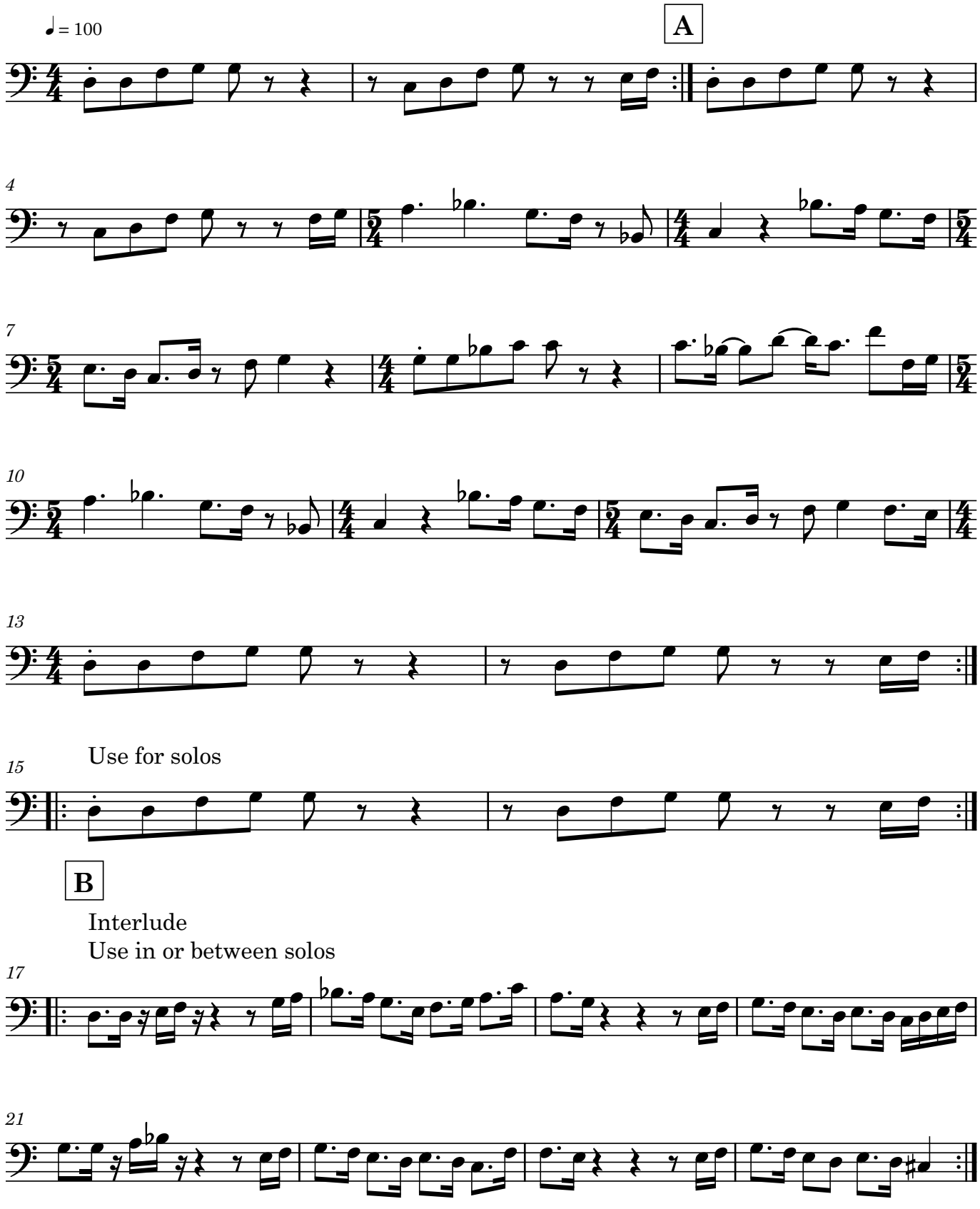

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Concert Part

Izmir

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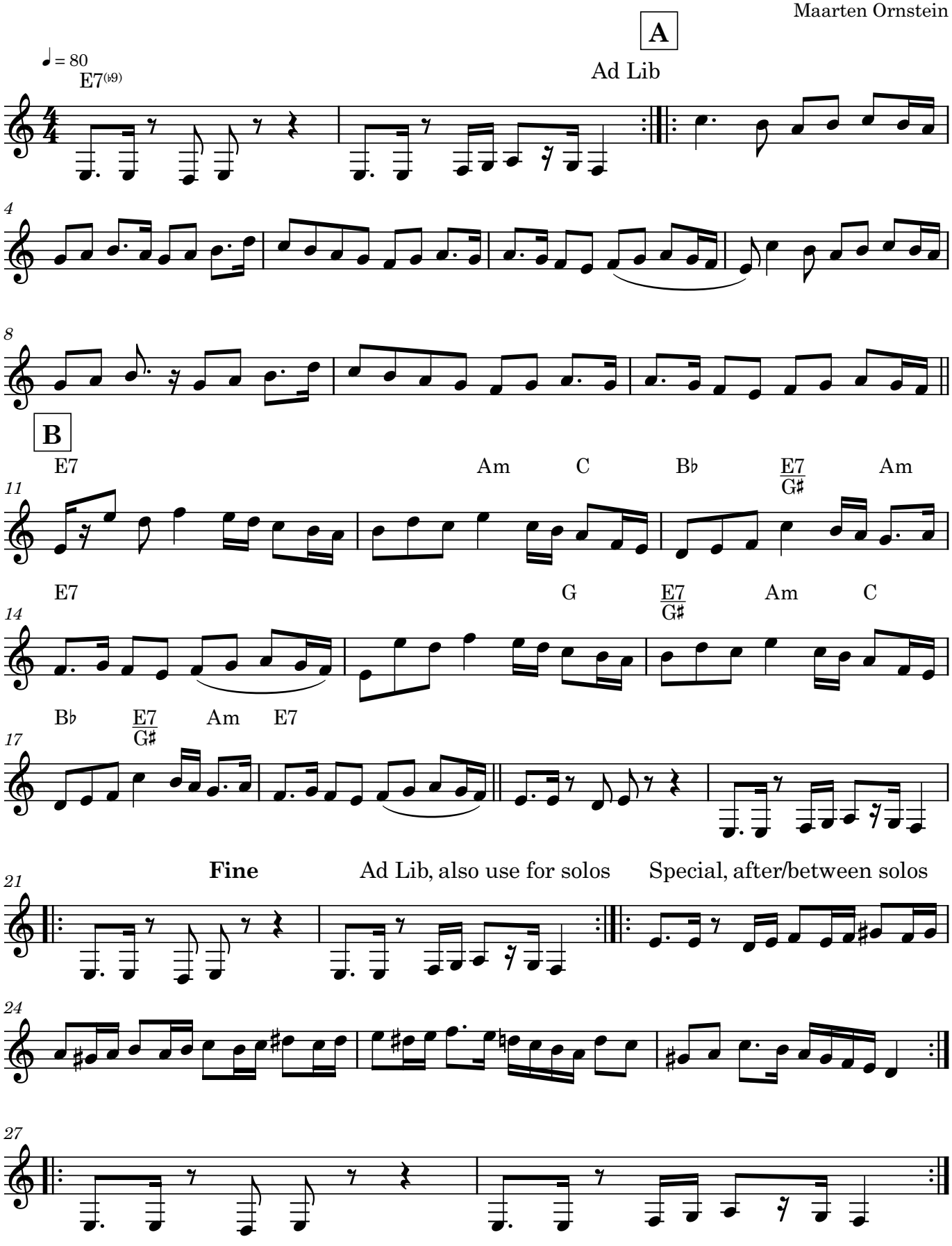

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Alto Saxophone

Izmir

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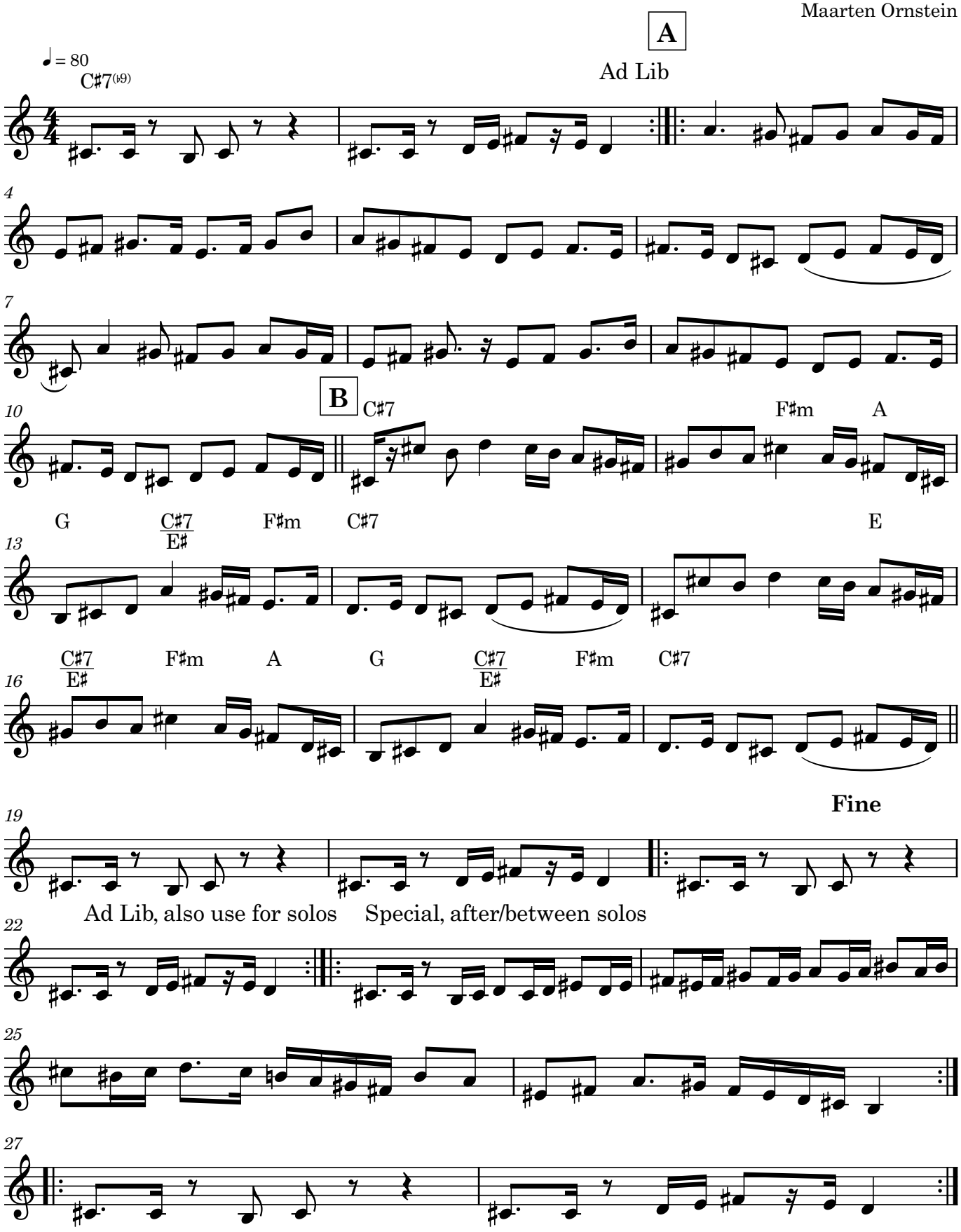

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Tenor Saxophone

Izmir

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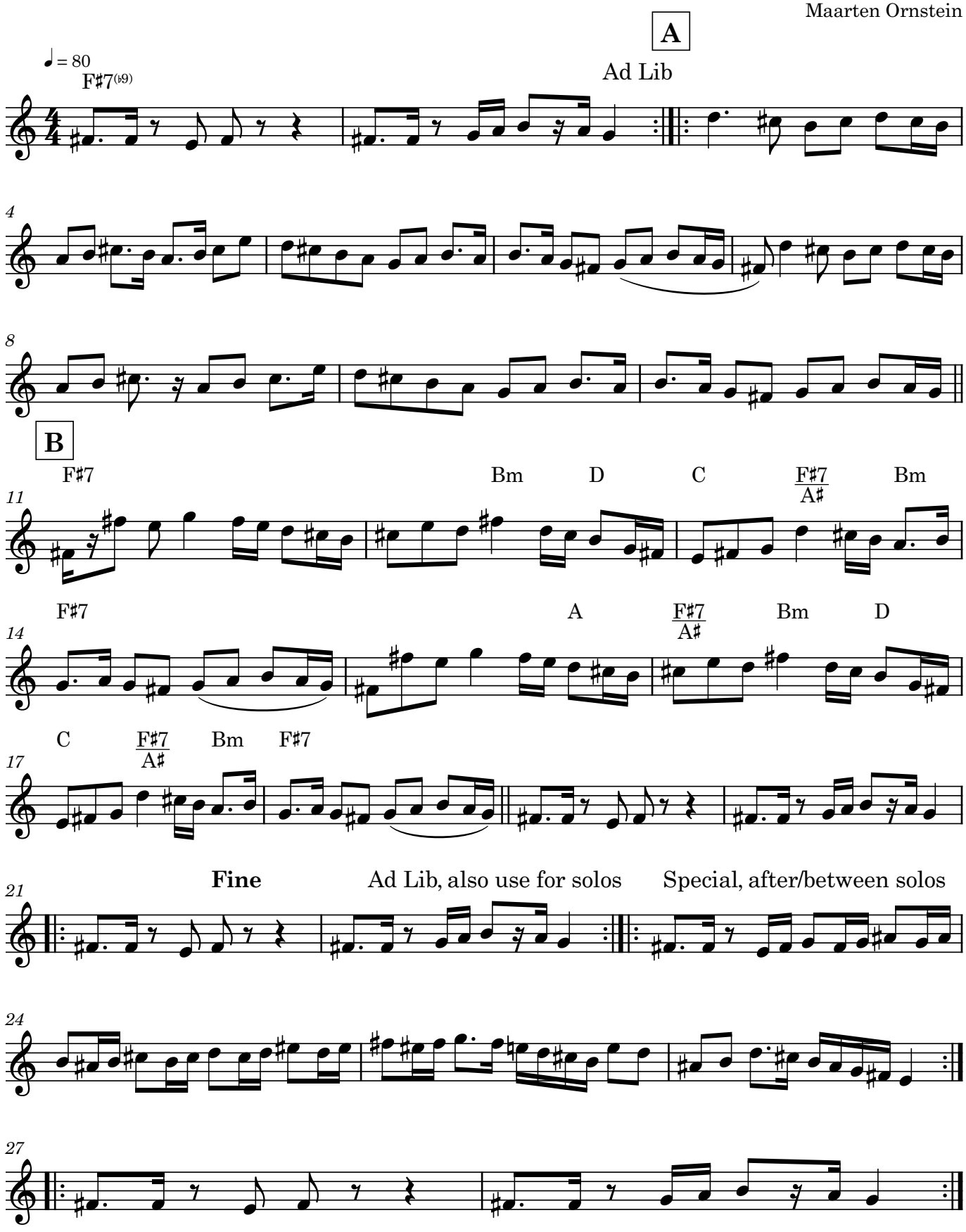

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Upright Bass

Izmir

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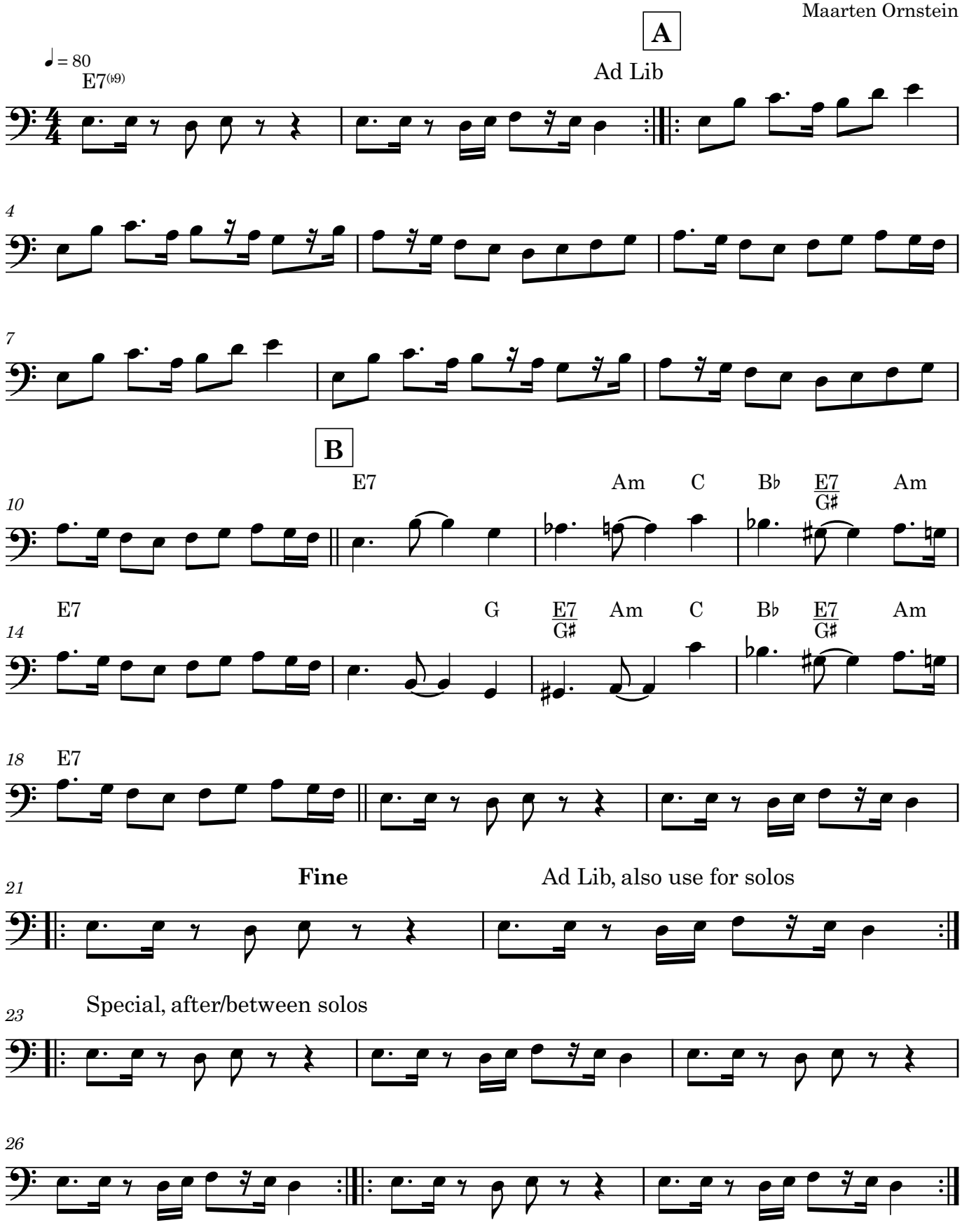

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Concert part

De la Pantera

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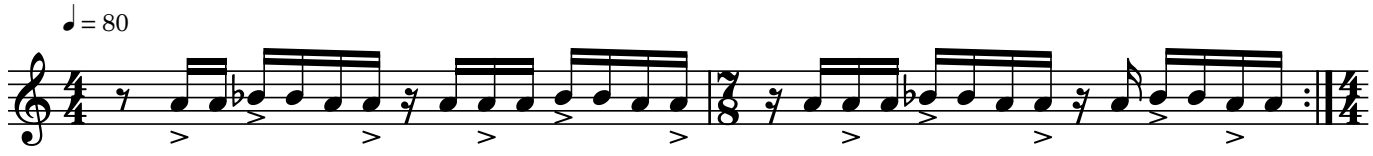

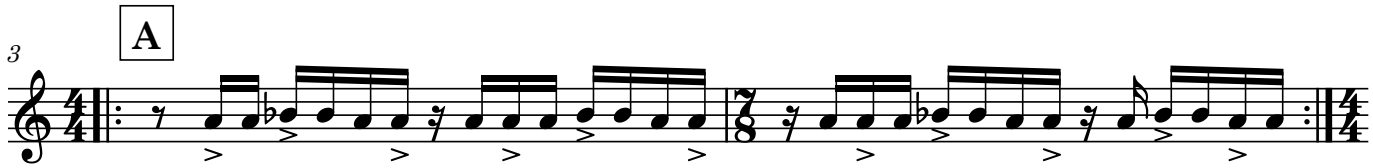

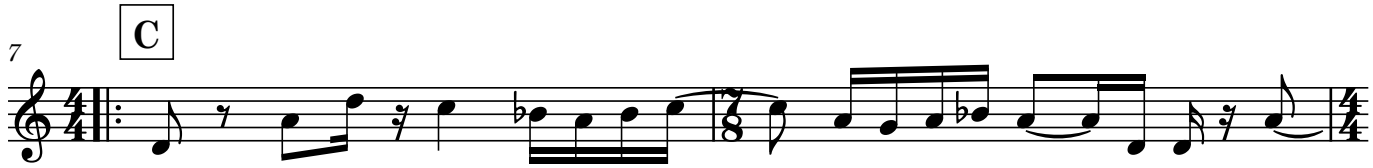

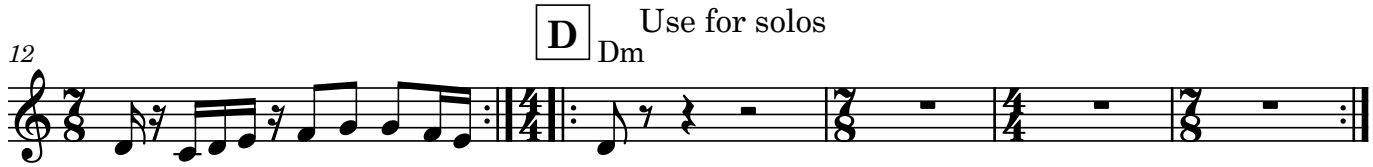

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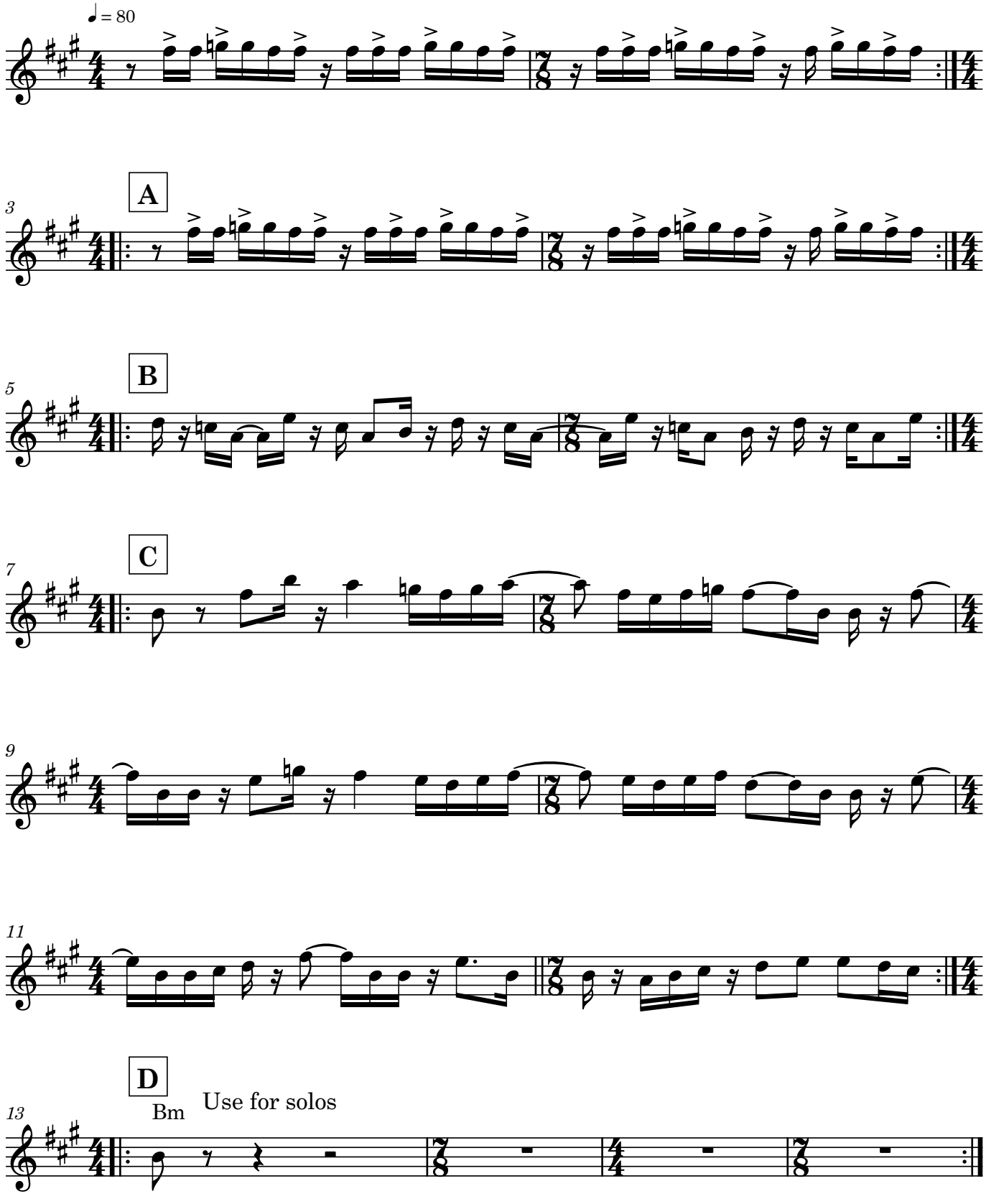
Alto Saxophone

De la Pantera

Maarten Ornstein



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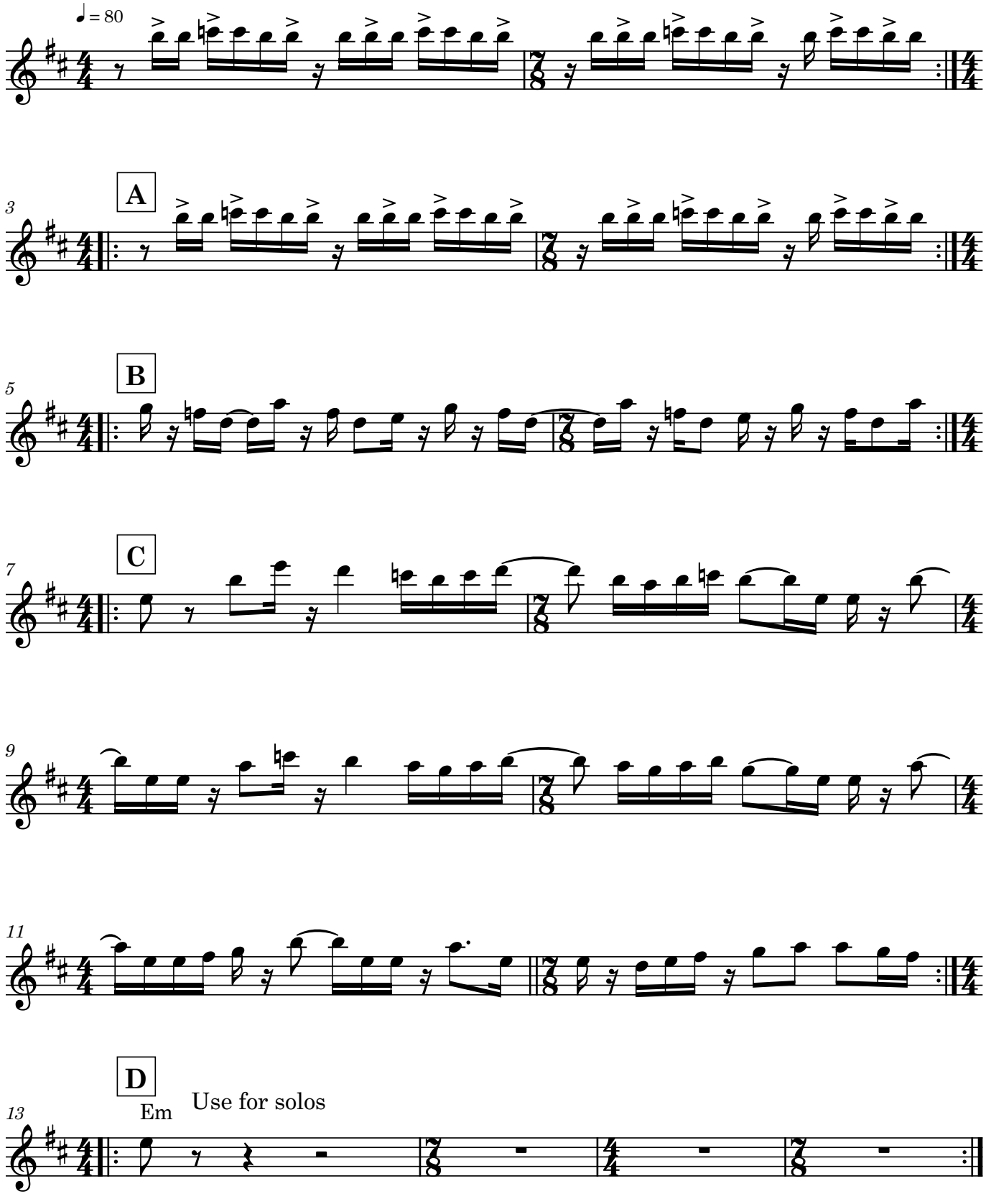
Tenor Saxophone

De la Pantera

Maarten Ornstein



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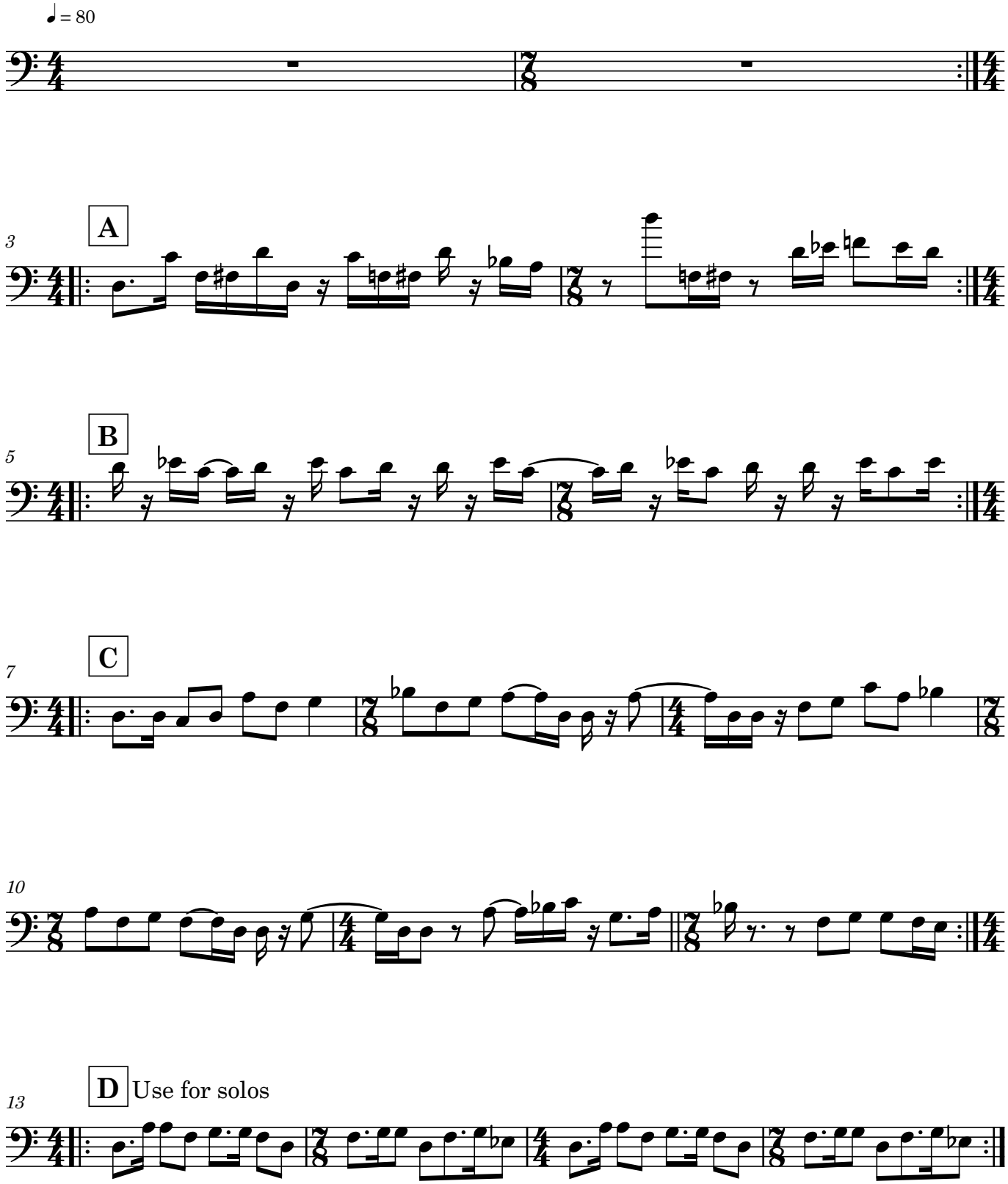
Upright Bass

De la Pantera

Maarten Ornstein



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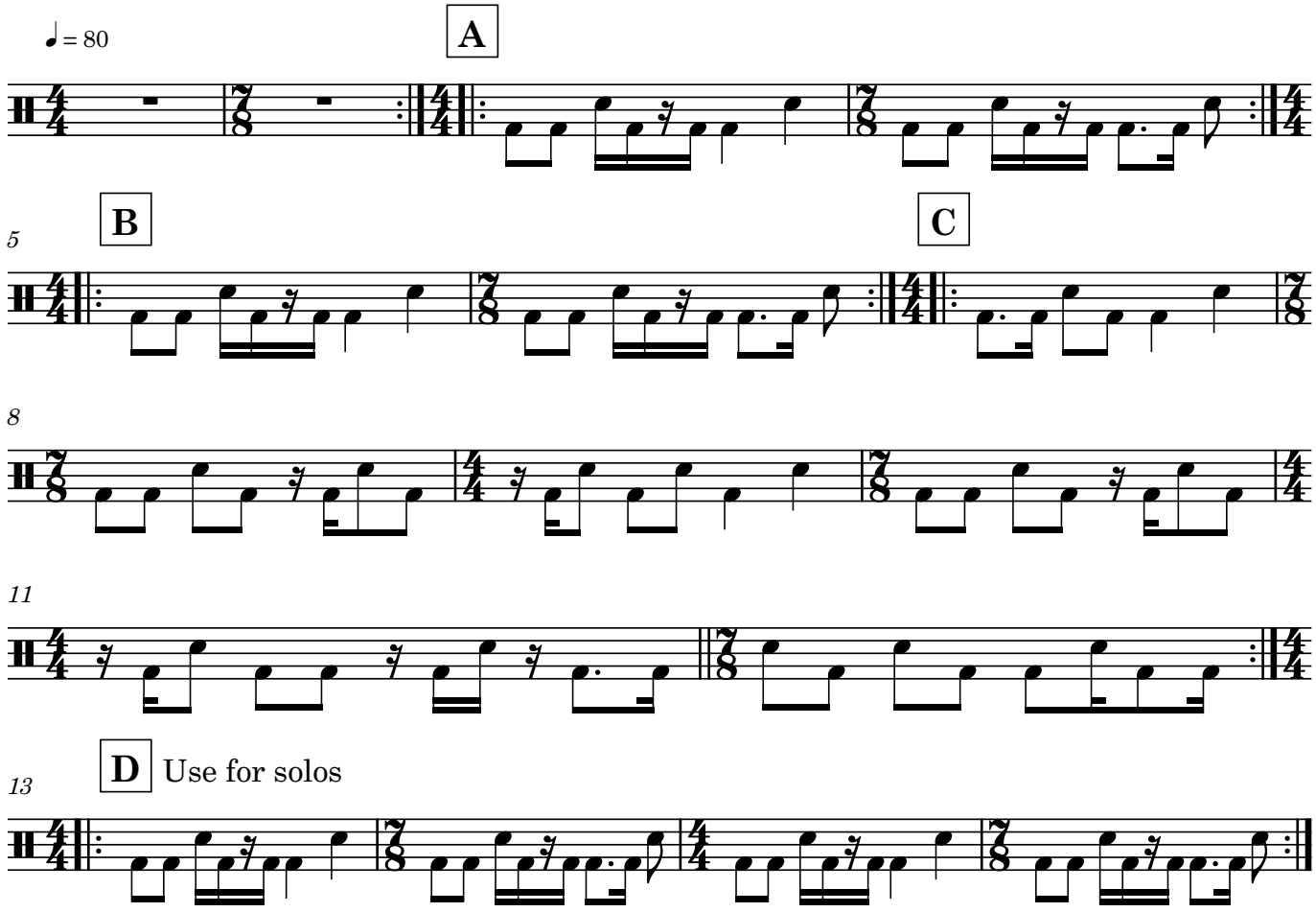
Drum Set

De la Pantera

Maarten Ornstein



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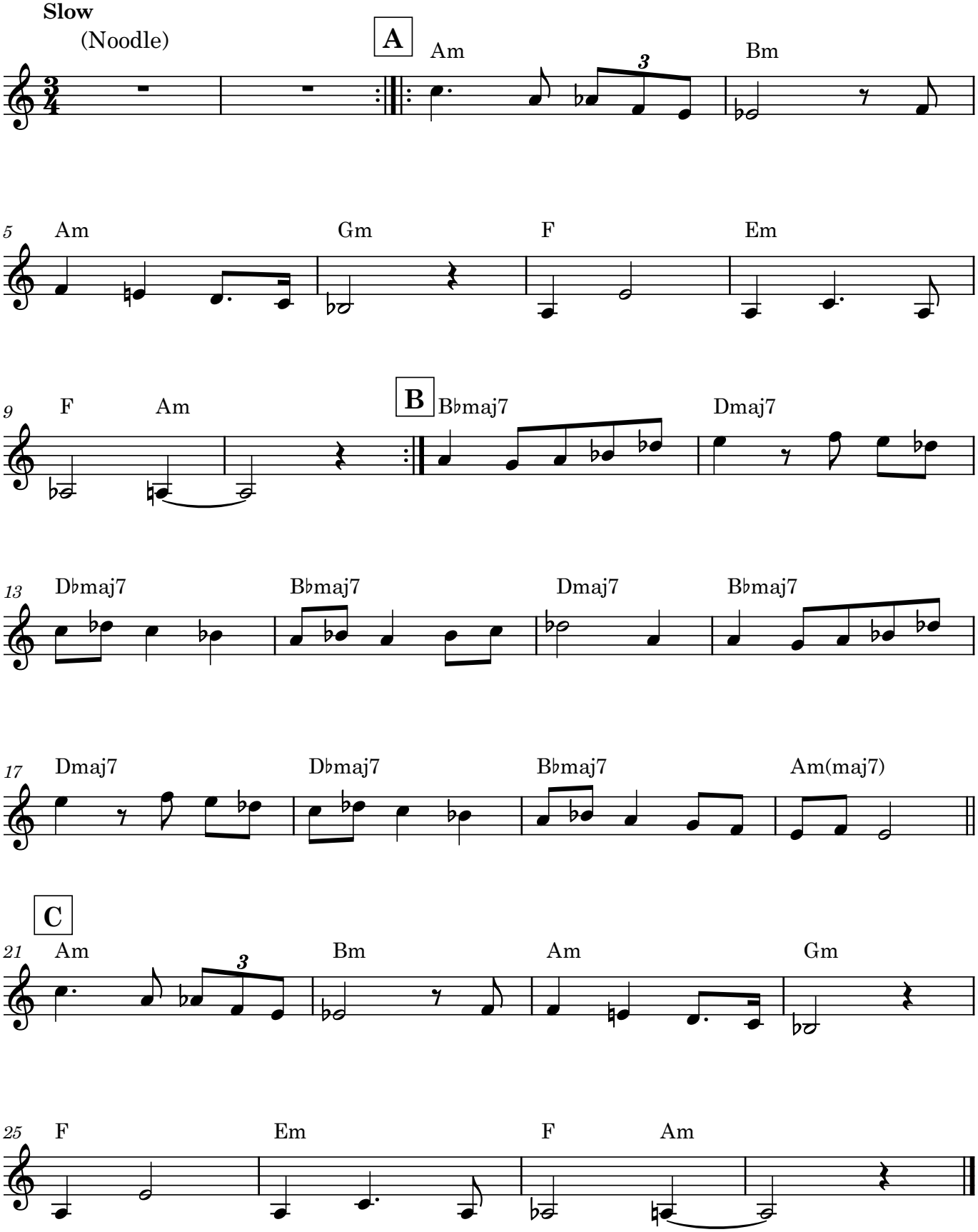
Concert part

Untie

Maarten Ornstein

Slow

(Noodle)



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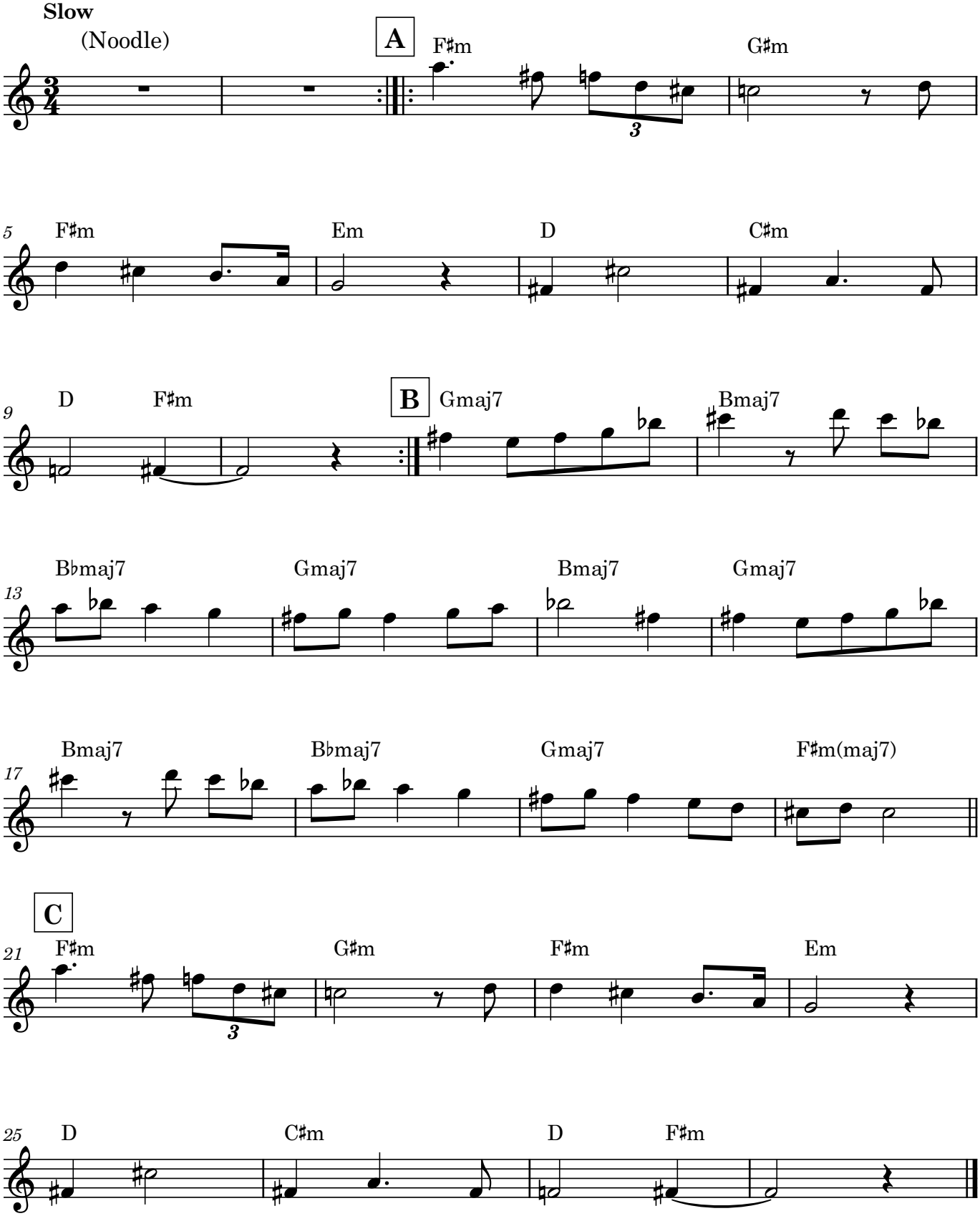
Alto Saxophone

Untie

Maarten Ornstein

Slow

(Noodle)



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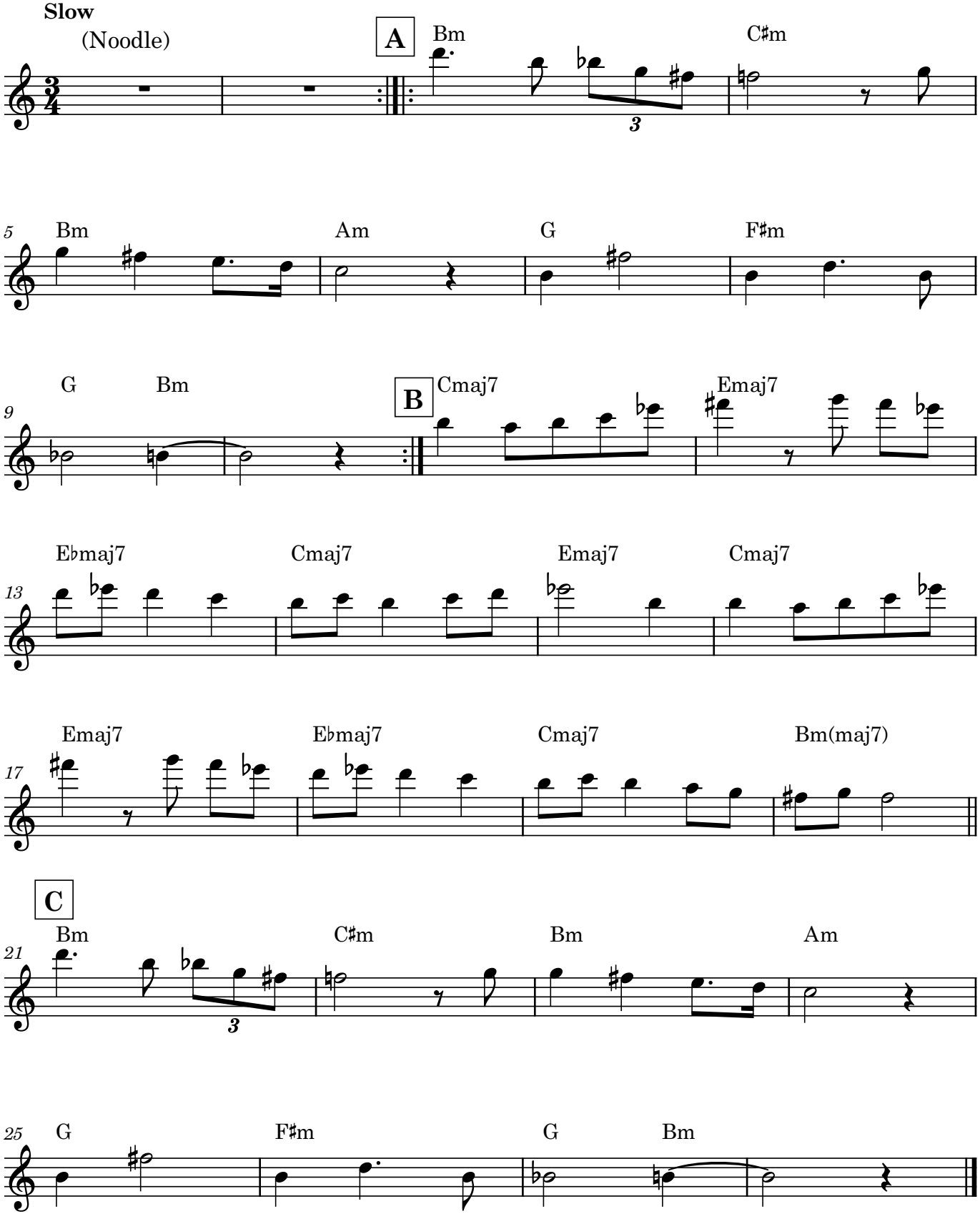
Tenor Saxophone

Untie

Maarten Ornstein



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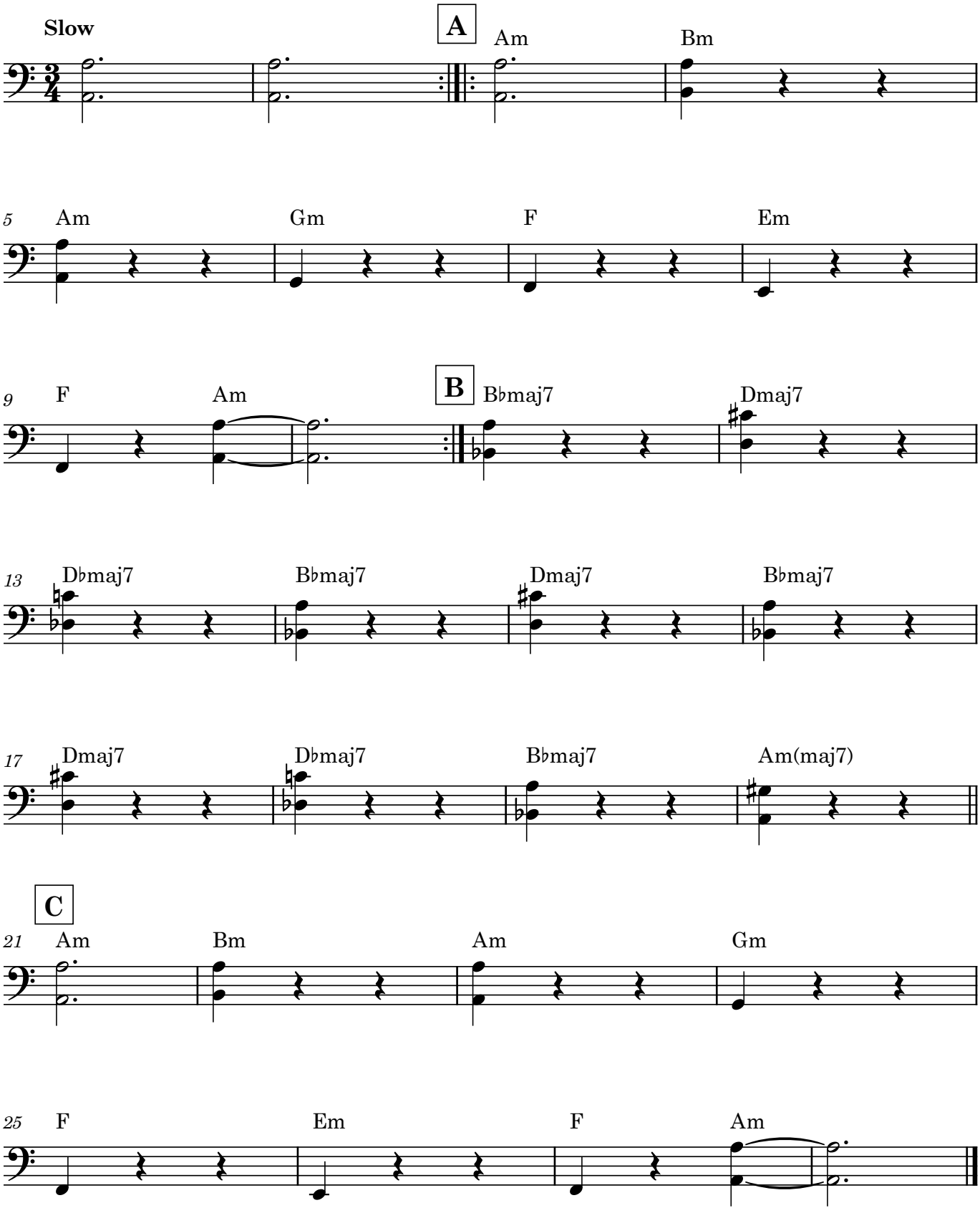
Upright Bass

Untie

Maarten Ornstein



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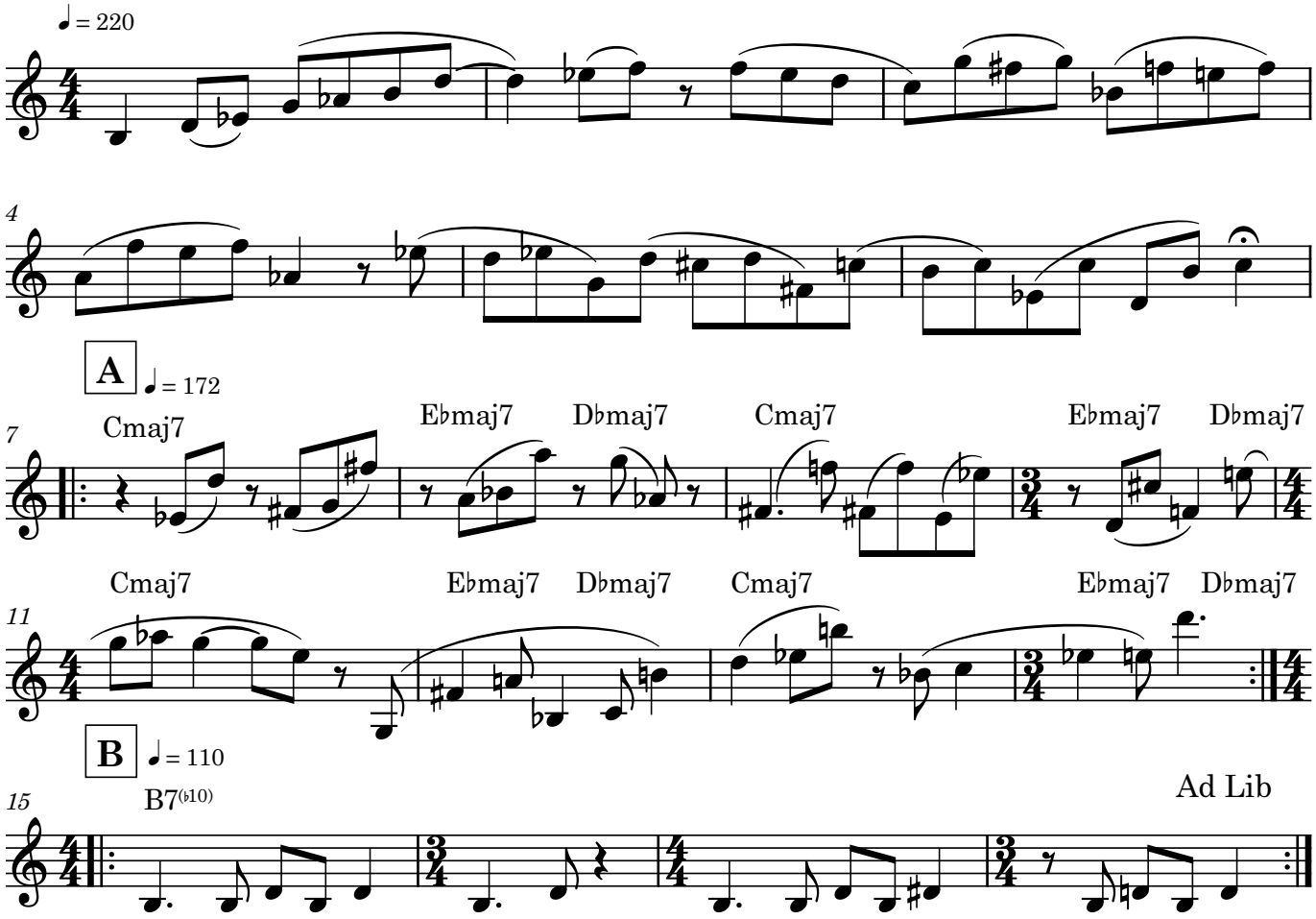
Concert part

Paraholololellogram

Maarten Ornstein



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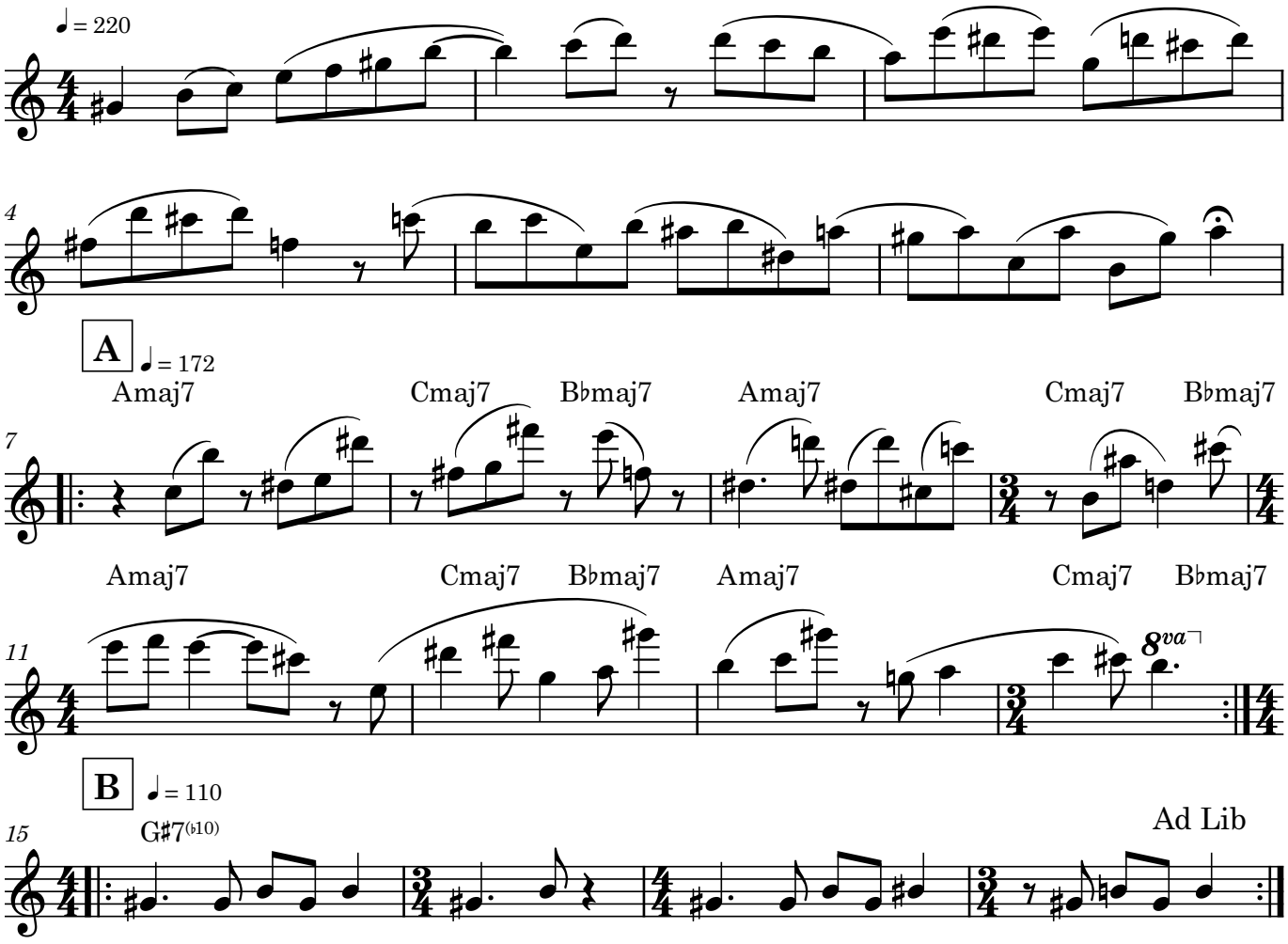
Alto Saxophone

Paraholololellogram

Maarten Ornstein



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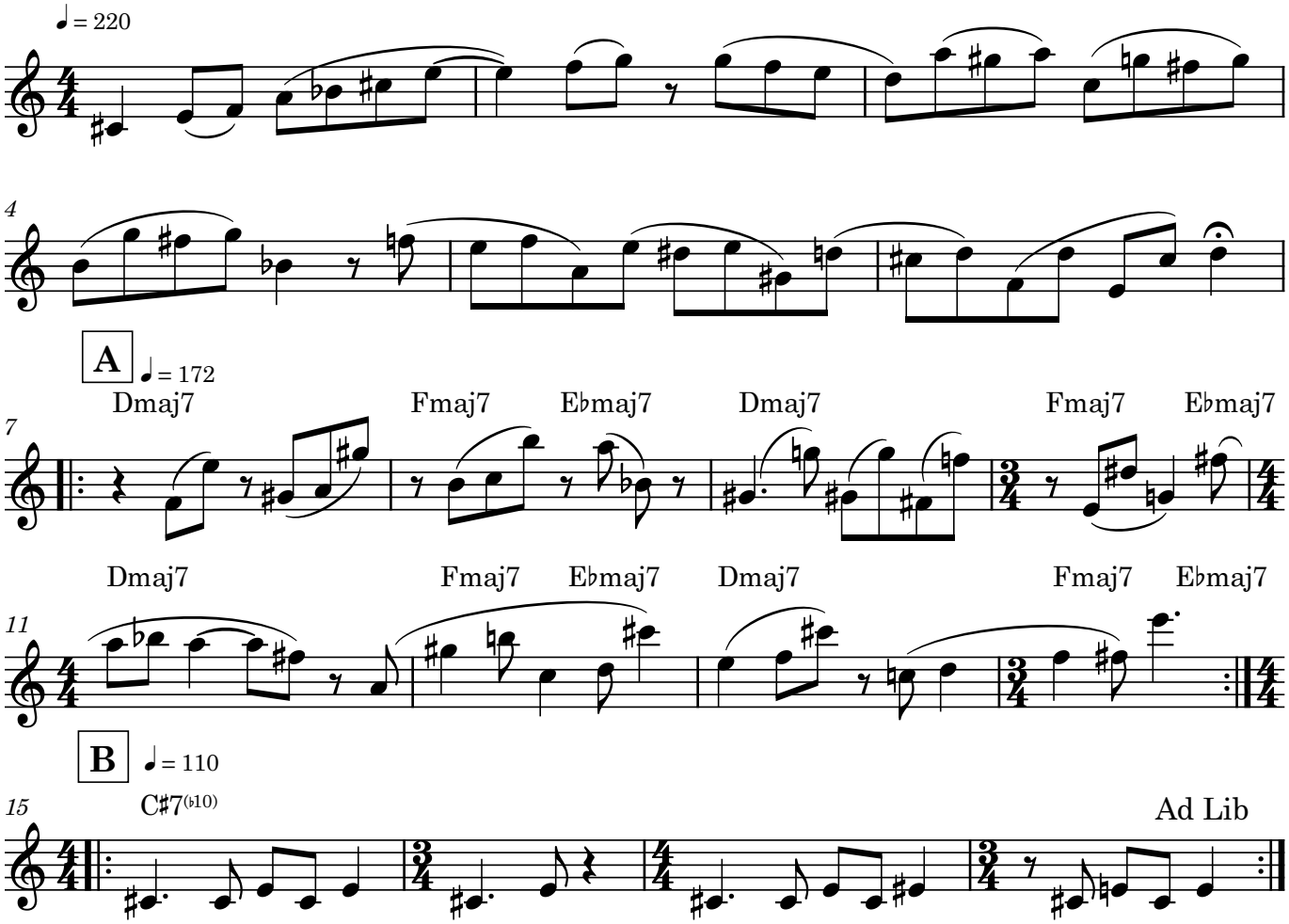
Tenor Saxophone

Paraholololellogram

Maarten Ornstein



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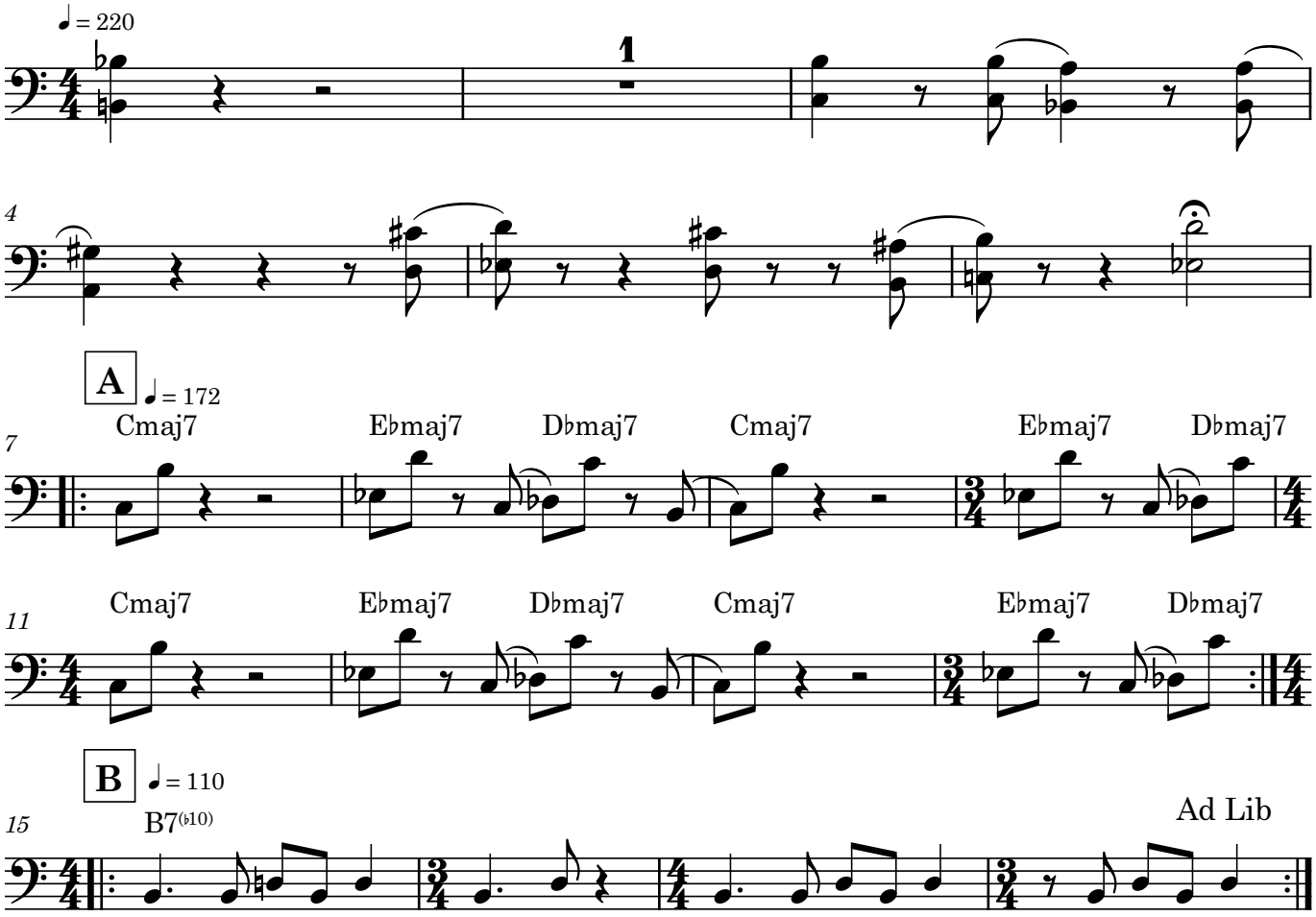
Upright Bass

Paraholololellogram

Maarten Ornstein



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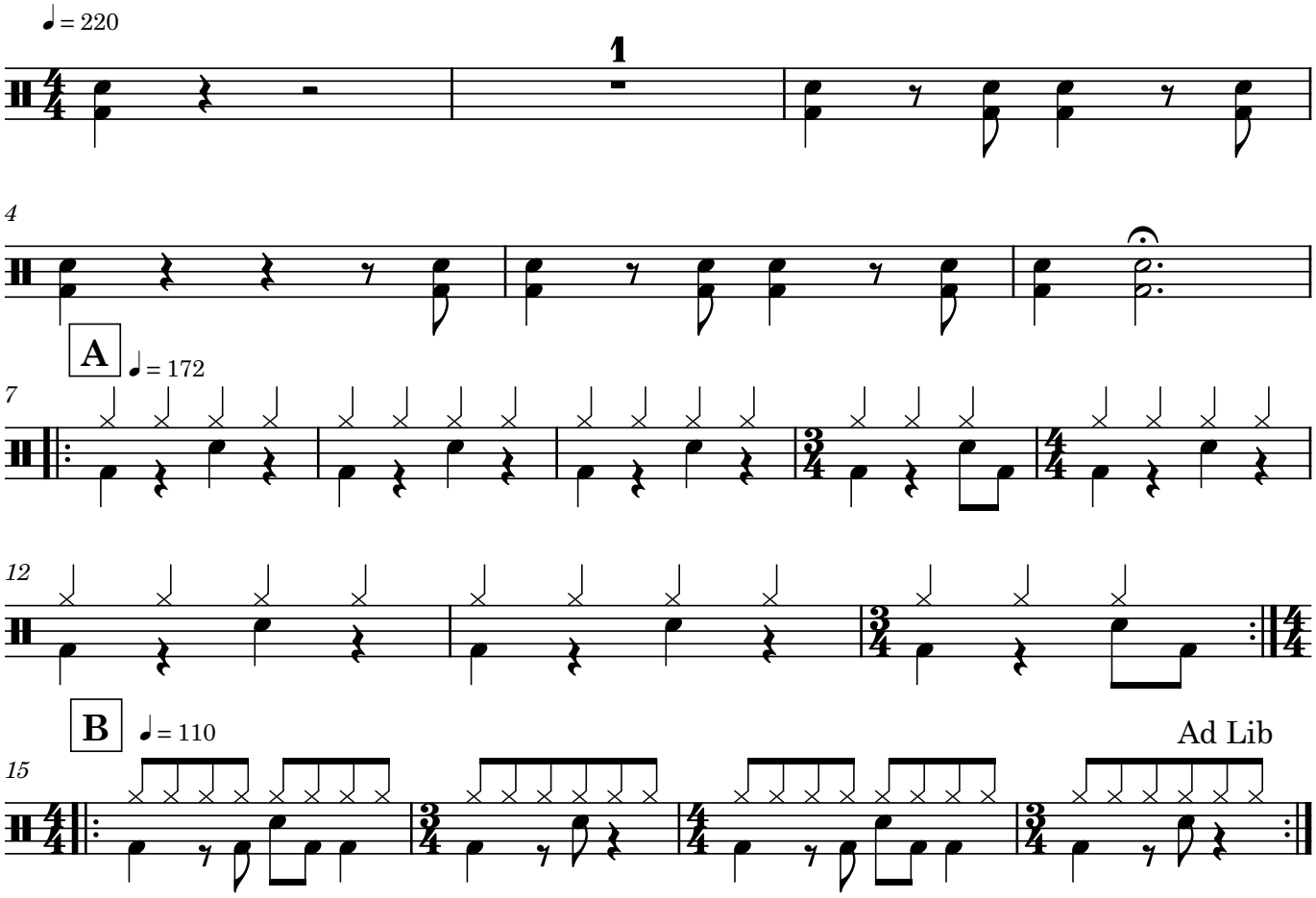
Drum Set

Paraholololellogram

Maarten Ornstein



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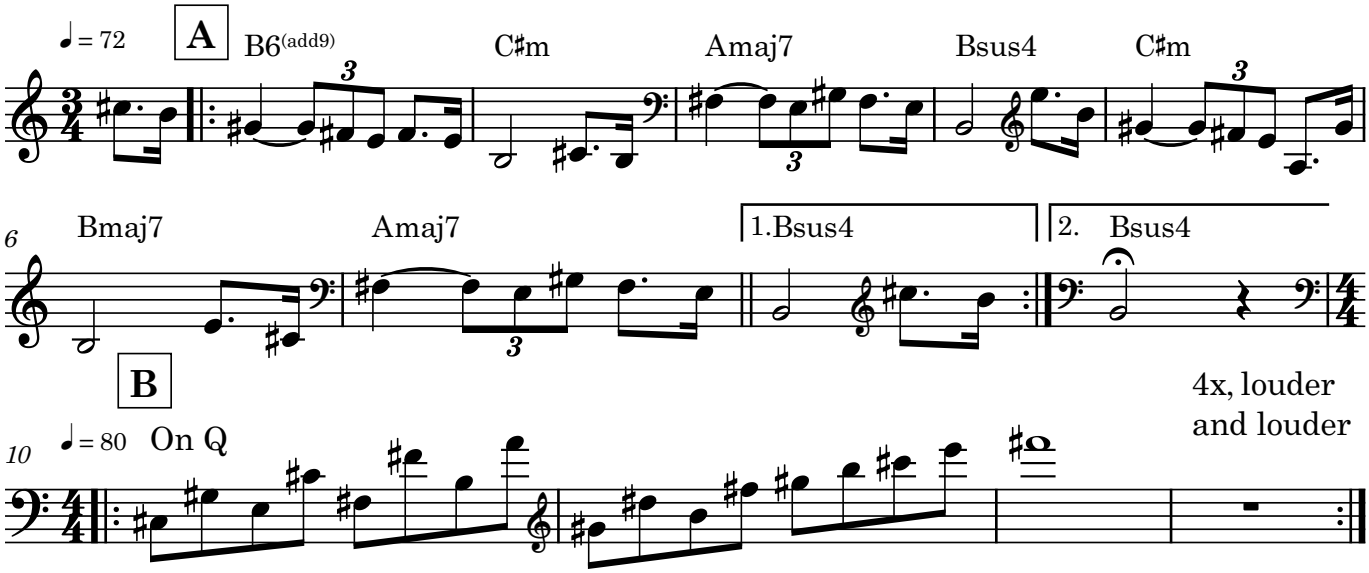
Concert part

Little demon

Maarten Ornstein



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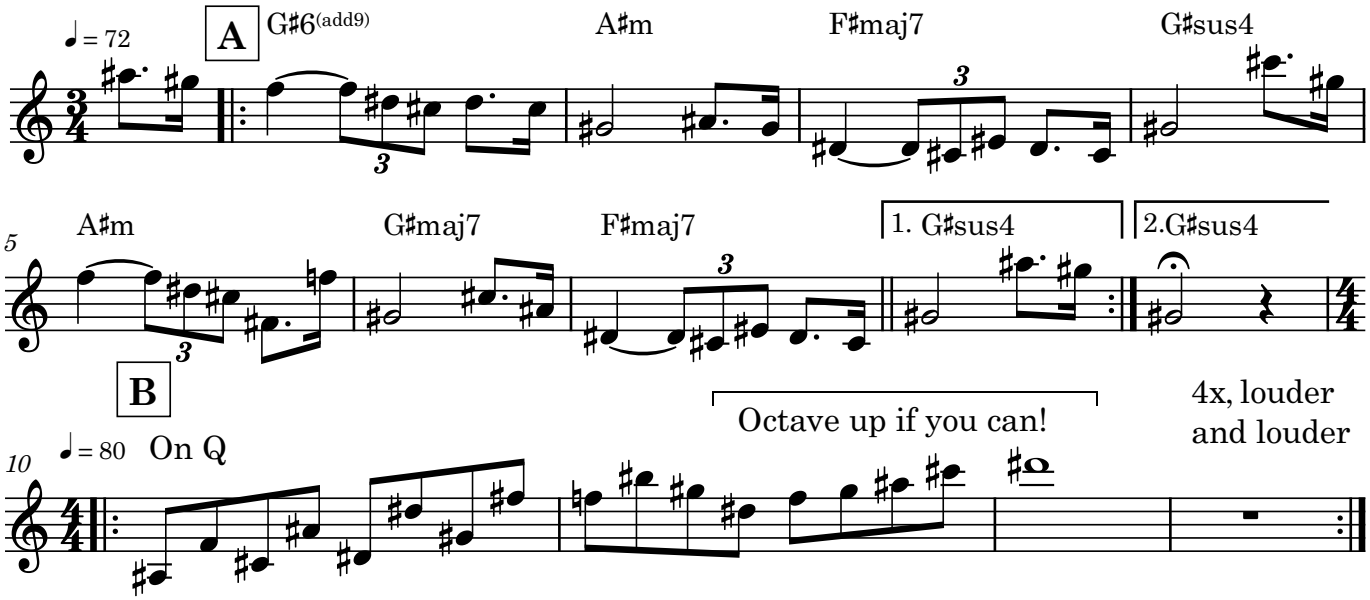
Alto Saxophone

Little demon

Maarten Ornstein



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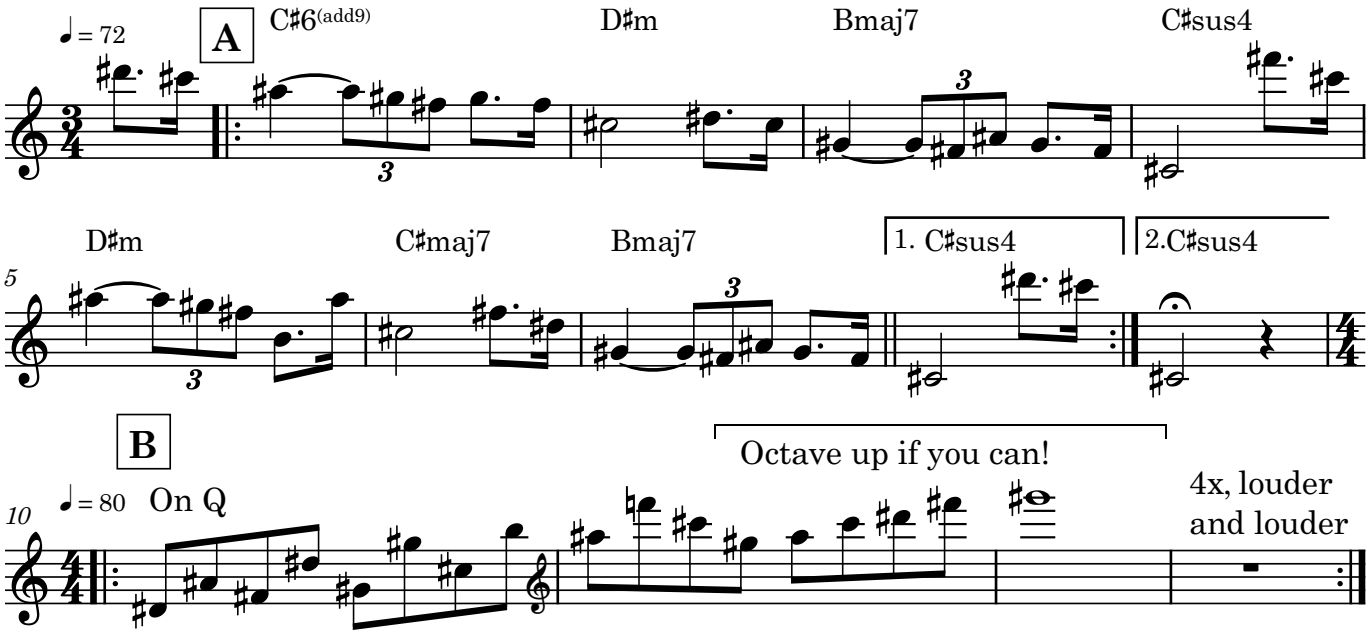
Tenor Saxophone

Little demon

Maarten Ornstein



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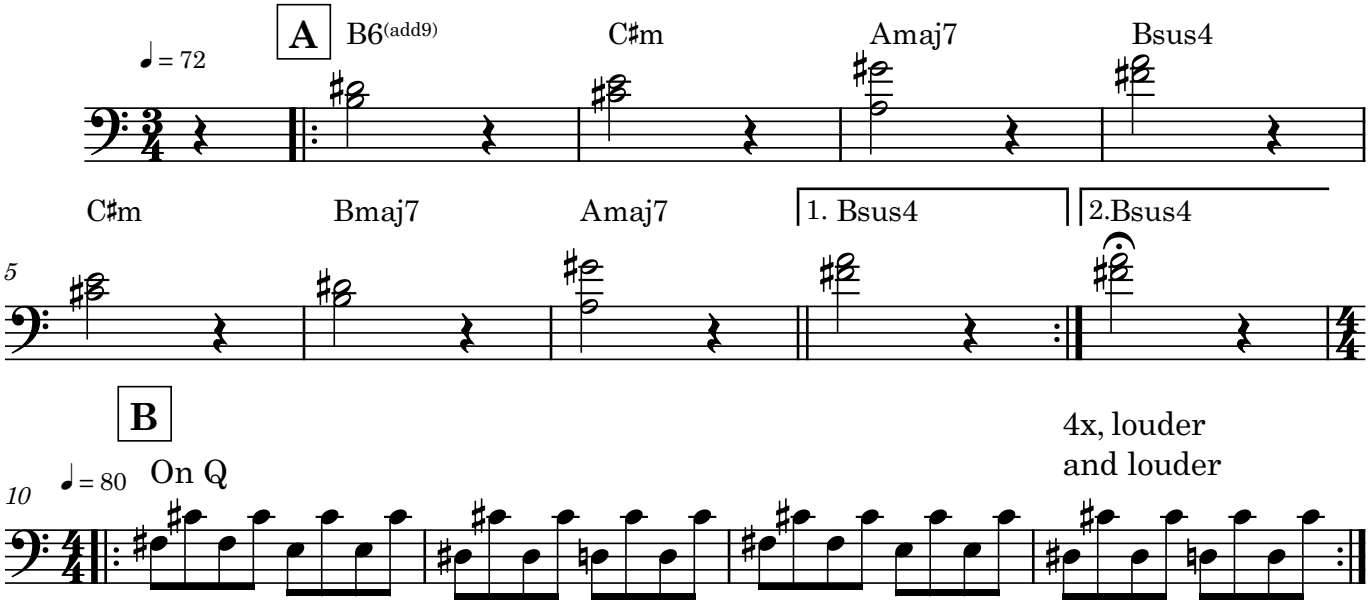
Upright Bass

Little demon

Maarten Ornstein



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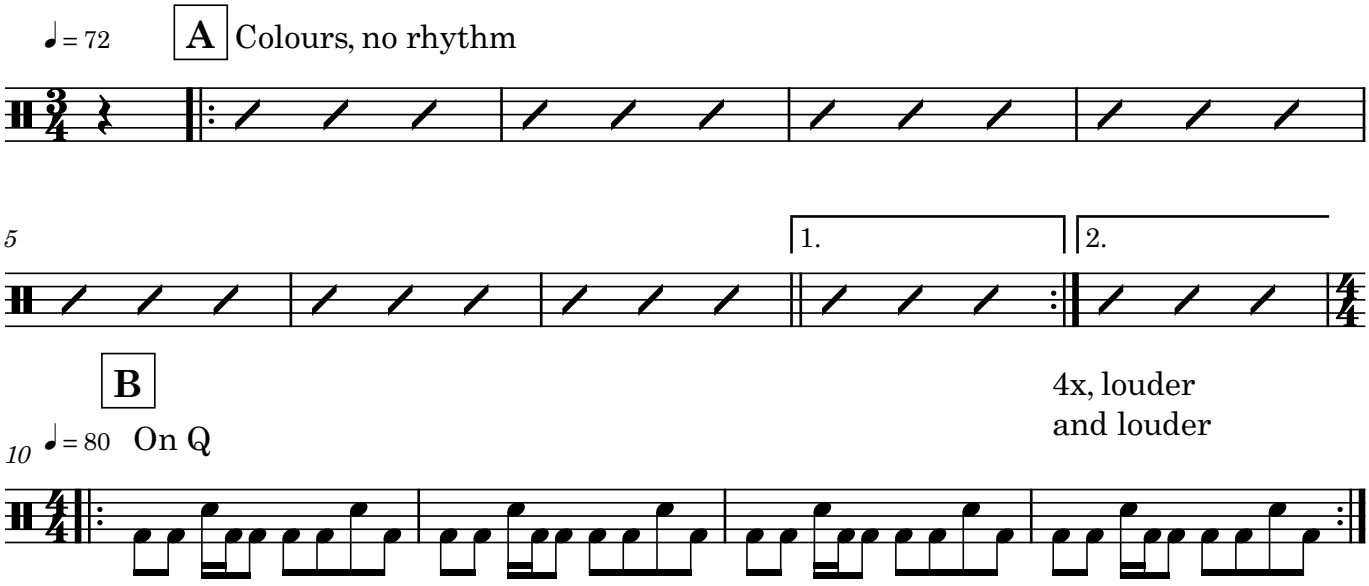
Drum Set

Little demon

Maarten Ornstein



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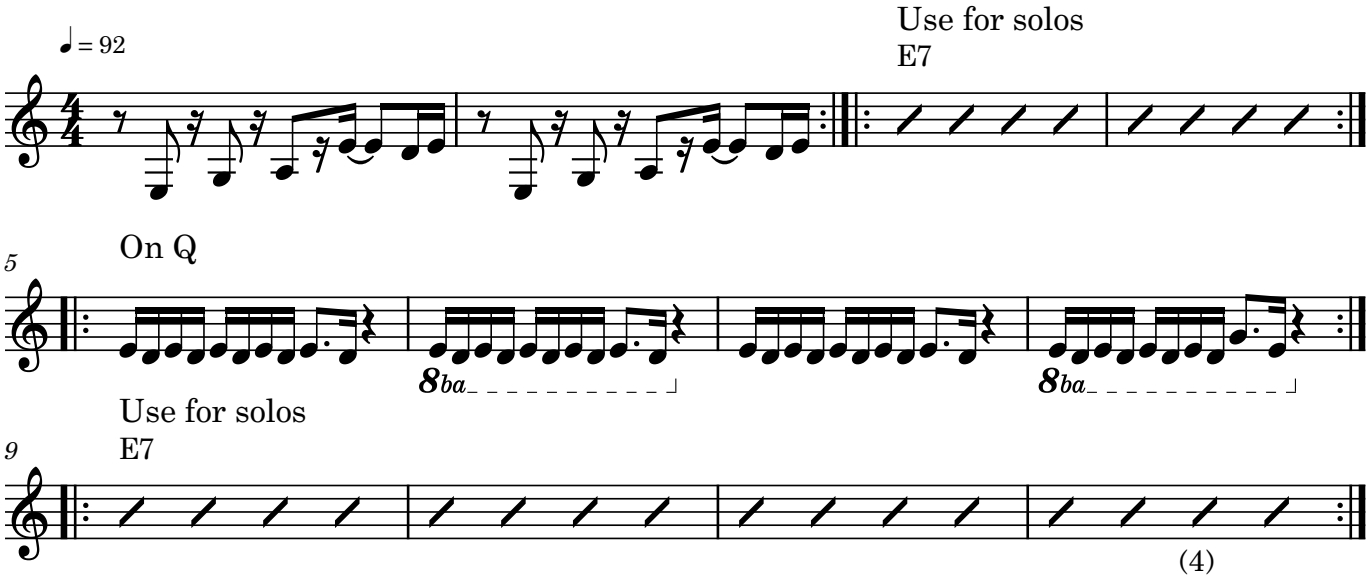
Concert part

Shout

Maarten Ornstein



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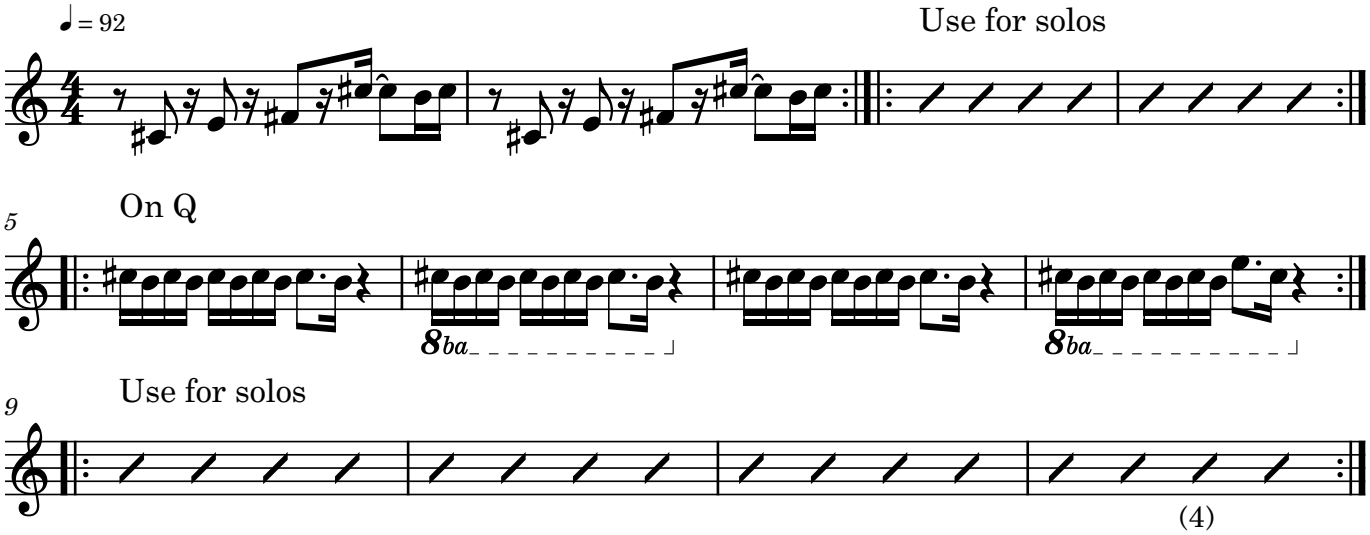
Alto Saxophone

Shout

Maarten Ornstein



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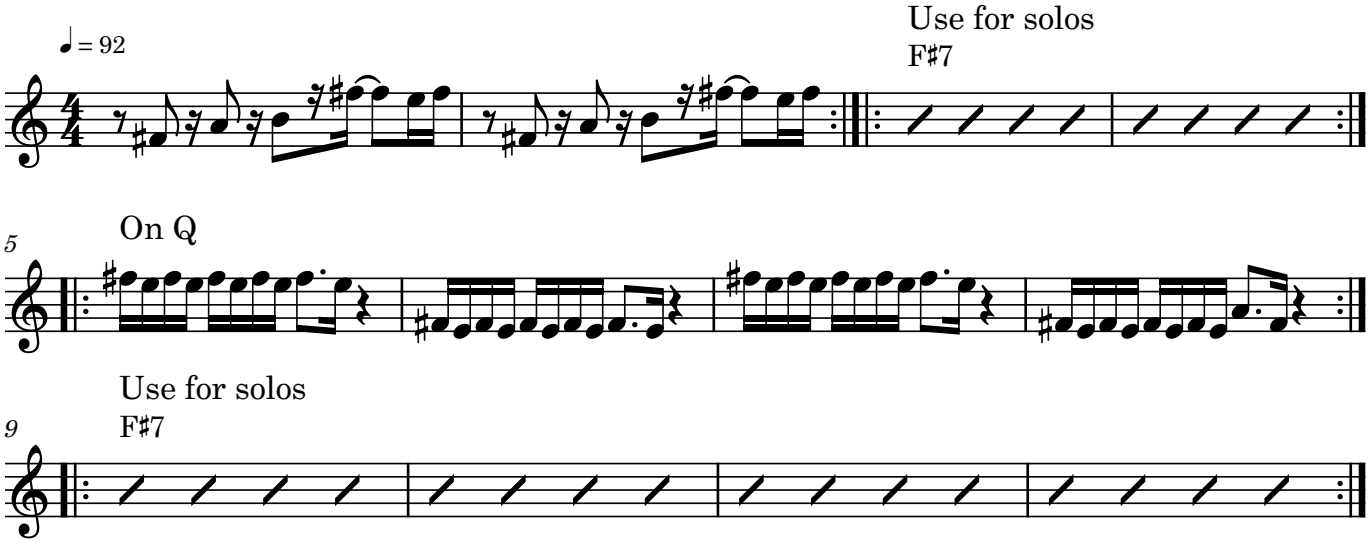
Tenor Saxophone

Shout

Maarten Ornstein



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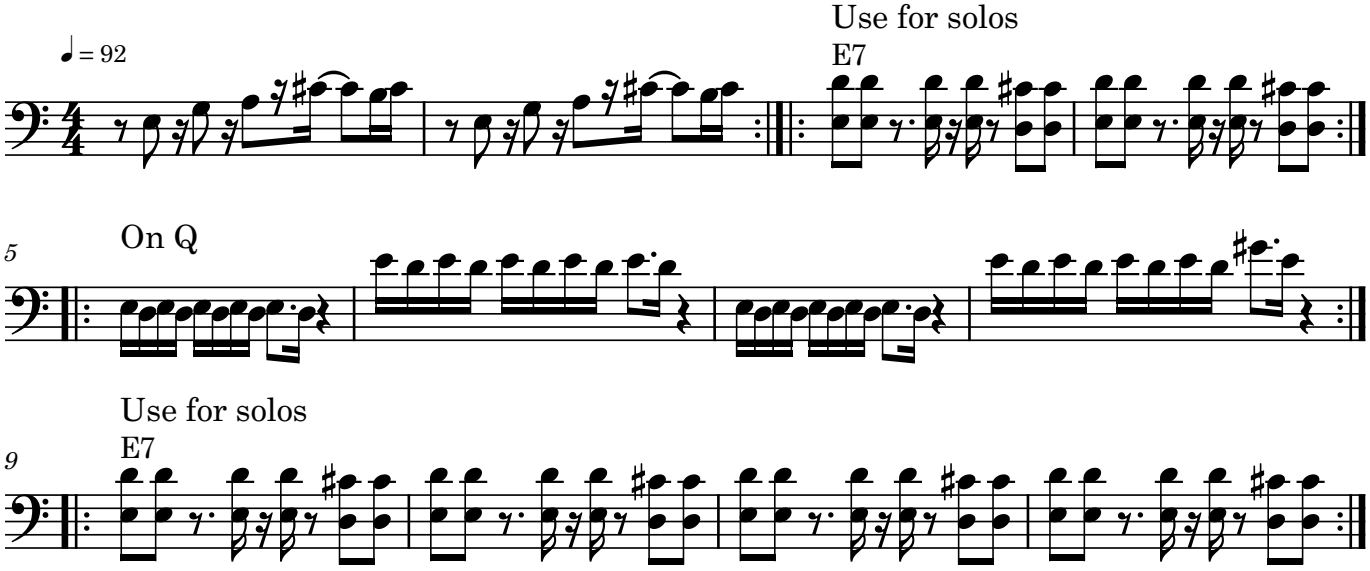
Upright Bass

Shout

Maarten Ornstein



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